

MUSICAL AMERICA



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RAISING FUNDS FOR ST. PAUL ORCHESTRA

PROMOTERS OF CITY'S PERMANENT
SYMPHONY SOCIETY ARE COL-
LECTING MONEY.

Subscriptions to the Amount of Nearly \$20,000
in Sight—Merchants Support Plan—Dedication
of New Auditorium Suggested.

ST. PAUL, May 14.—Subscriptions to the amount of nearly \$20,000 are in sight for the proposed permanent orchestra which, it is now assured, St. Paul will have by next season. One local merchant has headed the business men's list with \$1,000, and others are falling into line with smaller subscriptions.

An active canvass is being made of the business section of the city and every merchant will be visited within a few weeks. Eugene C. Murdock has led the movement from the beginning. Several musical people have actively supported him, and this week Gustave Scholle has led the campaign in the business district. Mr. Scholle has entered heart and soul into the spirit of new St. Paul and its permanent orchestra, and has done some telling work in securing a guarantee.

The promoters of the permanent orchestra maintain that the financial support amounts to a safe investment and urge subscription on the strength of civic pride.

It is too early to make definite plans for the opening of the St. Paul Auditorium. A festival in which every musical organization in the city should have part, and in which the school children might assist, would be the most appropriate dedication the Auditorium could have, and it is even now time to commence preparations for the event—if such an opening is decided upon. The new symphony orchestra might dedicate itself and the new Auditorium at the same time.

FALLS DEAD AT ORGAN.

While Playing Closing Hymn of Service
Miss Gerson Expires.

PHILADELPHIA, May 15.—While the congregation of the Fiftieth Baptist Church was in the midst of a parting hymn, on Monday night, Bertha Gerson, of No. 2538 Lehigh avenue, the organist of the church, suddenly stopped playing, closed her eyes and fell to the floor.

When members of the church reached her side they found her dead. The coroner's jury said that heart disease was the cause of death.

Philharmonic Re-elects Carnegie.

Andrew Carnegie was re-elected president of the New York Philharmonic Society at the annual meeting held May 15 in Carnegie Hall. Many of the other officers were chosen to succeed themselves. The remainder of the ticket elected was as follows: Vice-president, Richard Arnold; secretary, Felix F. Leifels; treasurer, Henry P. Schmidt; librarian, Robert Reitz; directors, Richard Klugescheid, Louis Kester, August Roebelen, Carl Hauser, August Seifert, Frank Ruhlender; trustees, Anthony Reiff, Carl Sohst, Michael Niebling.

Three Musicians Honored.

Arthur Claassen, Perlee V. Jervis and R. Huntington Woodman have been elected Fellows of the Brooklyn Institute of Arts.



RAFAEL JOSEFFY,
Famous Pianist and Teacher. (See page 5.)

IS NOT MEMBER OF SAN CARLO COMPANY

Mme. Schumann-Heink's Manager
Denies Henry Russell's
Statement.

The announcement made in the daily papers and in a certain musical sheet, that Mme. Schumann-Heink will be a member of the San Carlo Opera Company next season, is absolutely false. Henry Wolfsohn, her manager, has authorized Musical America to state most emphatically that he was approached by Henry Russell, who is responsible for the statement that Mme. Schumann-Heink would appear with the opera company in question, and that he declined Mr. Russell's proposition absolutely.

Mme. Schumann-Heink's only engagement for next season, aside from her concert tour, is with the Metropolitan Opera Company, beginning February 15 of next year.

FRIEDA STENDER ILL, CANCELS ENGAGEMENTS

Well-known New York Soprano Reported
Out of Danger After Operation
for Appendicitis.

Frieda Stender, the New York soprano, who was so favorably identified with the last Ysaye tour in this country, is recovering from an operation for appendicitis, and has been obliged to cancel her immediate concert engagements. On account of her illness, Miss Stender was unable to appear with Marteau at his concert in Waterbury, Conn., and at the Gerardy recital in Mendelssohn Hall, on May 5.

Miss Stender returned from a concert tour two weeks ago, and was obliged to undergo an operation at St. Elizabeth's Hospital, in New York. Her physician, Dr. William Travis Gibb, gives the assurance that she is out of danger.

New Opera Copyrighted.

WASHINGTON, May 14.—"Tess," an opera in four acts, text by Luigi Illica, music by F. d'Erlanger, has been copyrighted here.

DAMROSCH'S SPEECH SURPRISES ST. LOUIS

NEW YORK SYMPHONY CONDUCTOR
TELLS SECRETS OF ODEON
MANAGEMENT.

Local Manager Had Declared City Unfit for Good
Music—Refutation by an Enthusiastic Audience.

ST. LOUIS, May 12.—Walter Damrosch made a speech from the stage of the Odeon, last Sunday, which was not on the programme, and which caused a decided sensation. The occasion was the concert of the New York Symphony Orchestra and a crowded house was present.

"I was advised by the local manager," said Mr. Damrosch, frankly, "to cancel our engagement for this concert, for the reason, he explained, that St. Louis did not now care for worthy music to an extent that would justify its being offered to the people of this city. I did not believe this to be the case.

"While I do not say that I offer good music, I know that what I had to offer had always been well received by St. Louis, and I believed that this would be true of our present engagement. Consequently, when we received this discouraging advice from the local manager of our concert, we determined not to follow it, but to fill the engagement, trusting to local appreciation to make it worth while.

"This determination was reached last Monday, and our own representative reached St. Louis only last Wednesday. On Thursday the announcement was made that the New York Symphony Orchestra's St. Louis engagement would be filled.

"This"—and here Mr. Damrosch waved his hand significantly at the big audience that filled the Odeon, "is the response to our announcement, and the answer to the charge that St. Louis does not care for worthy music."

The little speech was applauded and then the concert was begun.

TO AID BUFFALO MUSIC.

Symphony Association Formed With
Laudable Purpose.

BUFFALO, May 16.—The Buffalo Symphony Association has been formed with the following officers: President, Hobart Weed; first vice-president, Dr. Roswell Park; second vice-president, Hans Schmidt; secretary, Henry M. Gerrans; treasurer, Gibson T. Williams. The purposes of the association are the advancement of musical interest and appreciation in Buffalo, for the accomplishment of which the association will promote symphony concerts here.

Arrangements have been made for the holding of six such concerts in Buffalo next season, two by the Boston Symphony Orchestra, two by the New York Orchestra and two by the Pittsburgh Orchestra.

Mr. Vogt Honored.

TORONTO, May 14.—A. S. Vogt, the well known conductor of the Mendelssohn Choir of this city, has been invited to act as one of the judges at the five days' festival of the American Saengerbund to be held in one of the Eastern cities in July. As Mr. Vogt sails in June for Europe, he has been compelled to decline the honor. While abroad he will visit the conductors of many of the large choral organizations and look up novelties for next season's repertoire of the Mendelssohn Choir.

VOTING CONTEST FOR REQUEST PROGRAMME

OPENING CONCERT OF PEOPLE'S
SYMPHONY TO BE ARRANGED
BY POPULAR DEMAND.

Beethoven Leading in Symphonies; Mendelssohn
in Overtures; Liszt in Symphonic Poems and
Grieg in Suites.

The vote received thus far for a request programme to be played at the opening concert of the People's Symphony Orchestra, makes interesting reading. While the votes thus far cast cover a wide area of instrumental and vocal music, they yet reflect the taste and discrimination of the voters. The leading favorites are as follows:

- OVERTURES:**
(1) "Midsummer Night's Dream".....Mendelssohn
(2) "Tannhäuser".....Wagner
(3) "Meistersinger".....Wagner
- SYMPHONIES:**
(1) No. 5.....Beethoven
(2) No. 2.....Beethoven
(3) a "Pastoral" No. VI.....Beethoven
b No. IV.....Tchaikowsky
c No. VI "Pathétique".....Tchaikowsky
- SYMPHONIC POEMS:**
(1) "Tasso".....Liszt
(2) "Death and Transfiguration".....Strauss
(3) "Les Preludes".....Liszt
- SUITES:**
(1) "Peer Gynt".....Grieg
(2) "Nut Cracker".....Tchaikowsky
(3) Op. 42.....MacDowell
- MARCH, WALTZ, or any other single movement:**
(1) "Marche Slav".....Tchaikowsky
(2) "Dance of the Apprentices".....Wagner
(3) "Marche Militaire".....Schubert
- CONCERTI: (Violin, piano or cello with orchestra):**
(1) Violin Concerto.....Mendelssohn
(2) "Zigeunerweisen".....Sarasate
(3) "Good Friday Spell" (arr. by Wilhelmj).....Wagner

VOCAL SOLO, with Orchestra:
(1) "Kudolf's aria from 'La Bohème'".....Puccini
(2) Aria from "Il Re Pastore".....Mozart
(3) a Prologue from "Pagliacci".....Leoncavallo
b Walther's "Prize Song" (Meistersinger).....Wagner
c "Isolde's Liebestod" (Tristan).....Wagner

Beethoven symphonies received more votes than all others combined. Wagner leads all others in the number of votes cast for overtures, vocal and instrumental excerpts, but they are scattered in such a manner as to give single works of other composers a plurality.

SAVAGE OPERA SEASON ENDED

Thirty-Five Weeks of Grand Opera
Prove to be Most
Successful.

After an exceptional season of thirty-five weeks, Henry W. Savage's English Grand Opera Company closed its present tour at the Lyceum Theatre, in Rochester, N. Y., Saturday. This organization continues to be the pioneer in developing a taste for Wagnerian music in this country, and its reception everywhere has been most marked.

Mr. Savage's plans for grand opera next season will outline several elaborate productions. One presentation of unusual interest will be that of Puccini's "Madam Butterfly." The members of the company to go abroad this summer on vacations bent, are: Gertrude Rennyson, Claude Albright, Otley Cranston, Winfred Goff, Florence Easton, Francis MacLennan and Rita Newman. Mr. Cranston will be heard this summer at Covent Garden, London.

TROY CHORAL CLUB'S CONCERT.

Ends Present Season With Sixth Musical
Evening.

TROY, N. Y., May 12.—The closing concert of the Choral Club attracted a large audience to Music Hall on Monday evening. It was the climax to a series of six musical evenings covering a period of six months. The society was assisted by J. Humbird Duffey, barytone; Clara Stearns, organist; the Excelsior Male Quartette, and the Troy Conservatory orchestra.

"My Bonny Lass," a five-part madrigal by Thomas Morley, and "Close to My Heart," Davies, both unaccompanied; Gounod's "Serenade," for female voices; a heavy work by John Lund, "March to Battle;" "The Elder Blossoms Lightly stirred," by Ellen A. Freeman; a waltz song by Benoist, with excerpts from "First Walpurgis Night," Mendelssohn, were the society's contributions. The Excelsior Quartette sang "Comrades in Arms." Mr. Duffey sang for the first time in this city the recitative and aria "Swift Flew the Ship," from the cantata "The Ancient Mariner;" Schubert's "Der Wanderer;" "Constance," by MacDowell, and "Sweetheart," Chadwick.

WILHELMJ'S SON NOW TEACHES IN TORONTO

Is Successful as a Vocal Instructor in
Canadian City.

TORONTO, May 14.—August Wilhelmj, eldest son of Wilhelmj the great violinist, is meeting with much success as a vocal



AUGUST WILHELMJ.

teacher since he settled in this city nearly two years ago. He has graduated some highly accomplished pupils who will be heard in New York in the near future.

Before taking up his work in this city, Mr. Wilhelmj sang the leading rôles in grand opera, as well as appearing in concerts in Germany and England. He is equally well known as an instructor of singing. Mr. Wilhelmj studied under Prof. Julius Stockhausen of Frankfurt.

TREBLE CLEF CLUB OF REDLANDS SINGS

California Musical Society Gives Concert
Assisted by Soprano and 'Cellist
as Soloists.

REDLANDS, CAL., May 12.—A concert of more than ordinary interest took place at the Contemporary Clubhouse on May 2, when the Clef Club presented an attractive programme under the direction of Harry Risser Patty. The soloists were Mrs. Catherine Collette, soprano; Paul Jennison, 'cellist, and Julia Caldwell, accompanist. The following items were presented:

"Spring Songs," Joseph Nentwich; 'Cello Solo: Mr. Jennison; Two Choruses for Women's Voices: Eduardo Marzo; Soprano Solo, Mrs. Collette; Festival Hymn, Dudley Buck; May-Day Cantata, G. A. Macfarren; Chorus, "The Choosing of the Queen;" Part Song, "The Hunt's Up;" The Queen's Greeting, Mrs. Collette; (a) Recitative, "Loyal Hearts;" (b) Aria, "Beautiful May;" Chorus, "The Revel."

The performances of the club were marked by a distinct improvement over its previous concerts, and gave evidence of the efficient training of Mr. Patty. Both soloists acquitted themselves favorably. The proceeds were donated to the San Francisco Relief fund.

WILL SING "CREATION."

Maplewood Choral Society to Give
Haydn's Oratorio on May 21.

MAPLEWOOD, N. J., May 15.—The Maplewood Choral Club, a body of sixty singers, which is directed by Mrs. James R. Lake, will give its third and last concert of the season on May 21, in the Public Building Hall of this place. Haydn's "Creation" will be sung. Although only at the close of its second season, the Club has gained an excellent reputation for earnest and careful work.

The assisting soloists for the "Creation" will be Grace Davis, soprano soloist in Holy Trinity Church, Brooklyn; Harvey Hindermeyer, tenor soloist of All Angels' Church, New York, and Eric Goodwin, basso soloist of Calvary Methodist Church, East Orange.

The Don Juan Legend and Its History

"Lately, hearing much of the modern Spanish Don Juan, I have been thinking of the legend of Don Juan, which has been the fountain from which many authors have drawn inspiration," writes a Spanish correspondent of the Springfield, Mass., *Republican*. "Its influence has been immense in literature and music. Even in this day the legend is the alma mater of many modern dramas and stories. The Don Juan legend is surrounded by all sorts of myths and cults. One knows its alpha, but who can prophesy its omega, for all legends are born and die, but Don Juan lives on in all parts of the world. Writers, poets and musicians of all countries have reincarnated Don Juan. The most famous version of the legend in Spain was the comedy by Tirso de Molina. He made five French translations for Corneille, Molière, Vellas and others.

"It was a good old Spanish priest, called Gabriel Teltez, who took the nom de plume of Tirso de Molina, who created the primitive Don Juan. He was a poor old fellow, a victim of gout, a prisoner in his big chair or in his bed, shifting from side to side to ease his pains, with not the least variation of local atmosphere. Tirso de Molina is a name that will live in Spanish literature as long as 'Don Juan' is read or acted. Don Jose Zorrilla's 'Don Juan Tenorio' is now considered a Spanish classic, and every season is given in Madrid, Seville, Barcelona and other cities of the kingdom. As early as the thirteenth century Shadwell wrote an English tragedy called 'The Libertine,' set to music by Purcell, and it can still be seen in the

British museum. Byron's 'Don Juan' the Spaniards take as an autotype.

"From this evergreen legend of Don Juan no end of Don Juans have sprung into being, and Fernandez Gonzalez and Campoamor have given the old Spanish version a new form, which is hardly recognizable, for the libertine has been fused into the spiritualistic Faust. The Faust and Don Juan legends have close relationship. The combination of philosopher and sensualist as given by Goethe has grown in popularity, and to-day all Don Juans end in Fausts, or all Fausts in Don Juans. Mozart's 'Don Giovanni' stands out in the world of music as Byron's 'Don Juan' or Goethe's 'Faust' do in the world of letters.

"Very few of the 19th century Don Juans follow closely the original legend. Even Russia has her Don Juan in 'El Convidado de Friedra,' the libretto written by Pushkin and the music by Dargomizsky, one of the celebrated five modern Russian musicians. It is considered in Russia a modern Russian lyric drama, and was given in St. Petersburg in 1872. Richard Strauss first gave his symphonic poem of 'Don Juan' in 1888. Even Wagner felt the spell of this immortal legend, as we know by 'The Flying Dutchman,' 'Tannhäuser,' 'Tristan and Isolde' and 'Parsifal.' The old libertine, Don Juan, wanders in eternal youth, like Satan, to and fro o'er the earth. The original type takes a new form to-day in our age of incredulity, and perhaps the modern Don Juan combines more thought with his action, while he talks much about a standard of morals with a God, but talks very little of a code of morals minus the devil."

CHANGES ITS TITLE.

Brooklyn People's Choral Union Is
Renamed Brooklyn Choral
Society.

The organization now known as the Peoples' Choral Union of Brooklyn, announces that in the future it will be known as the Brooklyn Choral Society. This change of title is due to the fact that the names Choral Union and People's Choral Union are borne by singing societies in a number of cities.

The People's Choral Union of Brooklyn was organized by Mr. Damrosch as a singing class, afterwards others undertook the work, and after many vicissitudes it has, under the direction of T. Bath Glasson, developed into a solid and well trained chorus.

The work at present in rehearsal for production in the fall, is Dvorak's "St. Ludmila." With the exception of an incomplete rendition in Syracuse, some years ago, this work has never been heard in America.

SHELBYVILLE'S FESTIVAL.

Fourth Annual Music Function Proves
Most Successful.

SHELBYVILLE, IND., May 15.—Shelbyville attended its fourth annual musical festival Tuesday, Wednesday and Thursday of last week, under the auspices of the First M. E. Church Choral Society. Professor R. B. Rudy of Indianapolis is director of the society. The soloists were Orville Harrold, tenor, and Elizabeth Hitt, pianiste. Other soloists were Mrs. Nora Washburn, Iva Smith, Theodore Eichelsdoerfer and Paul Tindall.

The recital Tuesday evening was the dramatic cantata "David," by G. W. Marston. Miss Hitt played several movements from Chopin and Liszt's twelfth rhapsodie. The programme Wednesday evening was without any general theme, and consisted of compositions from masters of both the old and the new school. The society gave a cantata, "Twilight Pictures," this evening.

In Aid of 'Frisco Sufferers.

PHILADELPHIA, May 12.—A concert was given in Witherspoon Hall last Saturday evening, in aid of the San Francisco fund, at which the "In a Persian Garden" was given. The soloists were Abbie R. Keely, Clara Anna Yocum, Nicholas Douy and George A. Strauss. The Centenary Chorus of 150 voices, under the leadership of George C. Thomas, assisted, and Ellis Clark Hammann was an able accompanist. The first part of the programme consisted of songs by the several soloists. The services of the artists and of everyone taking part being donated, a substantial sum was realized.

THE SCHENECTADY ORCHESTRA.

Makes Debut under Frederick P. Denison.

SCHENECTADY, N. Y., May 12.—Before a large and representative audience of the musical people of this city the Schenectady Symphony Orchestra made its debut on Thursday evening at the Van Curler Opera House at a concert given for the benefit of the Ellis Hospital. This orchestra which is under the leadership of Prof. Frederick P. Denison of Albany, the organizer, and for the last seventeen years conductor of the Albany orchestra of his home city, is composed for the most part of amateurs whose high ideals and genuine love of music has brought them together for study and results.

On the programme were German's overture to "Richard III"; an air by Bach for strings alone; Schubert's "Unfinished Symphony"; German's overture to "Henry VIII"; the pizzicati from "Sylvia," Delibes, and two Hungarian dances by Brahms.

The assisting soloist was Mrs. Viola Waterhouse, who sang "The Dear Blue Eyes of Springtime," Reis; "The Water Lily," Foote; Mendelssohn's "Spring Morning"; "Serenade du Passant," Massenet; "Nuit d'Etoiles," Widor, and "A. Toi," Bamberg.

UNION IS ENJOINED.

CHICAGO, May 14.—The long fight between the Chicago Federation of Musicians and the so-called non-union bands organized under the name of the American Musicians' Union of North America, reached a climax May 9, when Judge Walker issued an injunction restraining the Chicago Federation from interfering in any way with the bands named in the bill of complaint.

The bill upon which the injunction was issued was the result of the continued efforts of the Chicago Federation of Musicians to force out of the business those bands which have refused to ally themselves with the regulars.

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CHICAGO'S MUSICAL SEASON IS ENDED

ONE HUNDRED AND FORTY-EIGHT
FIRST-CLASS CONCERTS
GIVEN.

Fine Array of Artists, Headed by Lhevinne, Ganz, Joseffy, Bispham, Galski, Marteau, Kubelik, Hollmann, Heard During Seven and One-Half Months.

CHICAGO CONCERT SEASON

Orchestral concerts.....	45
Chamber music concerts.....	10
Choral concerts.....	12
Piano recitals.....	25
Two-piano recitals.....	2
Song recitals.....	20
Violin recitals.....	9
Cello recitals.....	2
Miscellaneous programs.....	23
Total number of concerts.....	148

CHICAGO, May 15.—The concert season of Chicago is closed unless the ten weeks' season of orchestral music at Ravinia Park in June and July be included. The last seven and a half months have been filled with good music, for the 148 concerts tabulated above represent only the more serious musical entertainments.

Among the seventeen pianists, who have appeared here since last October with the Thomas Orchestra, and in recital, are found such names as Lhevinne, Bauer, Ganz, Paur, Pugno, Lutschg, Aus der Ohe, Reisenauer and Joseffy. Among the singers have been Calvé, Eames, Galski, Bispham, Witherspoon and Charles W. Clark. In the list of violinists and cellists are included Marteau, Sauret, Hermann, Kubelik, Marie Hall, Gerardy, Hollmann and Bruno Steindel.

Of the pianists, Lhevinne, Bauer, Ganz, Pugno and Lutschg stood first in public favor. Ganz and Paur gave the first really satisfactory two-piano recital Chicago has heard in years. Among the local pianists have been Arthur Speed, Howard Wells, Allen Spencer, Walter Spry, and Milada Ferny. Kubelik, Sauret and Marteau took first rank among the violinists as Hollmann, Steindel and Gerardy did among the cellists.

Of course the Kneisel Quartette was the best organization of this kind heard here, and among the singers Bispham and Galski stood pre-eminent, with Witherspoon a close second to the former.

RUDOLPH REUTTER TO STUDY ABROAD

Young New York Organist Resigns His Position as Musical Director of Church.

Rudolph Reutter, the young New York organist who was heard in a piano recital in Mendelssohn Hall on April 28, this week resigned his position as musical director of the North New York Congregational Church. He will leave in July for Vienna and Berlin, where he will continue his study of the piano.

Young Reutter's resignation caused much regret among the members of the church. He had been eminently successful in conducting the musical services. He was fifteen years old when he took charge of the organ two years ago, and those who have heard him play believe the boy has a brilliant future. He is believed to be the youngest church organist in the city.

Ambitious to become a master musician, Reutter has been applying himself assiduously to study, playing from six to seven hours a day. His preceptor, Carl Roder, has arranged for the youth's foreign work.

Ages of Composers.

France's leading composer, Saint-Saens, is 71 years old, Massenet is 64, Gildmark 74, Max Bruch 68, Grieg 63, Sgambati 63, Humperdinck 52, Rimsky-Korsakoff 59, Boito 64, Mascagni 43, Leoncavallo 48, R. Strauss 42, Elgar 49, Puccini 48, Fauré 61, Chadwick 52, Mahler 46, Moszkowski 49, MacDowell 45, D'Indy 45, D'Albert 42.

NOTABLE CONCERT SERIES IN SPRINGFIELD

MAY FESTIVAL OF MUSIC INCLUDES FOUR FINE PROGRAMMES.

SPRINGFIELD, MASS., May 14.—Although lacking somewhat in public patronage, the fourth May Music Festival, which took place in this city last week, opened auspiciously and progressed in keeping with a high artistic standard throughout. The list of soloists was notable, containing the names of David Bispham, Waldemar Lutschg, Gertrude May Stein, Jean Gerardy, Edward Johnson, Corinne Rider-Kelsey, George Hamlin, and Josephine Knight.

There were four concerts, the first, on Thursday afternoon, consisting of a symphony programme by Emil Mollenhauer's Boston Festival Orchestra, and cello solos by Mr. Gerardy. The young Belgian fairly took the audience by storm with his rendition of the Concerto in A minor, of Saint-Saens, and in the "Symphonic Variations," by Böllman, which he substituted for the

of MacDowell's colorful "Indian Suite" and the prelude to "The Birds of Aristophanes," by Paine.

The presentation of Berlioz's "Damnation de Faust" Thursday evening, was, beyond question, the greatest work of its kind ever given in this city. The chorus sang under the able direction of John J. Bishop, and had the assistance of Miss Knight, Mr. Johnson, Mr. Bispham and Mr. Walker. The choir achieved a notable



GERTRUDE MAY STEIN.

success on this occasion. Mr. Bispham has seldom had the opportunity in Springfield to display the exceptional attainments that were evident in his work as *Mephistopheles*. His singing remains as one of the lasting impressions of the festival. Mr. Johnson, the tenor, who is no stranger to festival audiences, is entitled to a generous share of praise for his beautiful singing, and the basso part was ably taken care of by Julian Walker. Miss Knight, soprano, exceeded expectations, and as *Marguerite* she stepped into the favor of local auditors.

On Friday afternoon the young Russian pianist, Waldemar Lutschg and Richard Strauss's tone poem, "Tod und Verklärung," interested the audience, which was the smallest of the series. In the evening came a subdued "artists' night," with good music, serving merely as an introduction to a worthy performance of Dvorak's "Stabat Mater."

In young Lutschg, an artist of uncommon promise was introduced to the festival-going public with the performance of Tchaikowsky's great concerto in B flat

SOLOISTS, CHORUS AND ORCHESTRA SCORE SUCCESSES.

minor. His technique is not yet quite sure, and there were false notes, but it is already firm and brilliant, and he plays with energy and breadth, yet without yielding to the temptations to excess of all kinds.

The final concert was fully up to the general high standard of the festival. It was a happy compromise between the severity of an oratorio and the traditional "artists' night" programme. The main work, the Dvorak "Stabat Mater," which filled the latter part of the evening, was given with these soloists: Soprano, Corinne Rider-Kelsey; contralto, Gertrude May Stein; tenor, George Hamlin; basso, Julian Walker.

Mrs. Rider-Kelsey sang charmingly an aria from "The Marriage of Figaro." Mr. Hamlin followed with "Durch die Felder," from Weber's "Der Freischütz," and the earlier and later Wagner were represented by Mme. Stein's aria from "Rienzi" and Mr. Walker's "Wotan's Abschied" from



WALDEMAR LUTSCHG.

"Die Walküre," in which the orchestra played the fire charm finely. The orchestra also played Mr. Chadwick's dignified "Melpomene" overture, one of the best of American orchestral works, which has been made familiar at previous festivals, and the finale and scherzo from Tchaikowsky's fourth symphony, both of which were played brilliantly.

BRITON CONDUCTS OPERA.

Percy Pitt Breaks Covent Garden Precedent.

LONDON, May 12.—Two operas new to Covent Garden were produced last night with considerable favor. The first was a dainty, melodious work, "Der Vagabund und die Prinzessin," adapted from Hans Christian Andersen's "The Princess and the Swineherd," the music being by the Hungarian composer, Poldini. It was first produced in Budapest in 1904.

The second opera was the half century old "Der Barbier von Bagdad," by Cornelius. A curious incident was the fact that Percy Pitt, a young composer, conducted "Der Vagabund," which is said to be the first time an Englishman ever sat in the conductor's seat at a regular Covent Garden opera performance.

Chicago Study Class Concert.

CHICAGO, May 14.—The Tuttle Study Club Choral Society gave its second and last concert this season Thursday night. Milton R. Harris directed the chorus, and solos were given by his pupils, Mrs. Arvilla Oliver, alto, and Wilmar Clink, tenor. Part songs constituted the programme, which included selections of Handel, Randecker, Benedict, Sullivan, and Callicott.

Philadelphia Band Items.

A concert was given in Lu Lu Temple, on May 11, under the direction of Dr. A. Howard Thomas. Helen Thomas Seltzer sang a soprano solo, "Gipsy Maiden," Parker; Horace T. Dumont, a barytone solo, "The Land of Yesterday," and W. Joseph O'Donnell a barytone solo, "Good-Bye," Tosti. The Lu Lu Temple Band, of which Dr. Thomas is director, played selections from Von Suppe, Herbert, Hamm, Moret and Meissner. Dr. Thomas claims to have the most complete choir of saxophones in the country, and they played some selections of Dr. Thomas' own composition.

The Park Band season opened on Sunday last at Belmont Mansion, Fairmount Park, when Gatti's Band delighted a vast concourse of people by afternoon and evening performances.

Willow Grove opens on May 26 with Damrosch's Orchestra, and on same day Wheelock's Indian Band open at Woodside. These with the new Municipal Band at the various smaller parks give promise of much summer musical enjoyment for Philadelphians.

LECTURED ON "PARSIFAL."

Mr. Goldmark Explains Wagner's Opera to Seattle Musical Club.

SEATTLE, WASH., May 14.—Christensen's Hall was filled last Tuesday afternoon by the members and friends of the Ladies' Musical Club to hear Mr. Goldmark's lecture-recital on Richard Wagner's music-drama, "Parsifal." Considered as an educational and illuminating effort, this unique piece of interpretation may be counted the most valuable contribution made by the Ladies' Musical Club to the higher musical life of the city.

In his discussion of the spiritual and ethical significance of the opera, Mr. Goldmark sat at the piano, weaving his remarks into the themes and motifs that he played. The lecturer covered the entire opera, pointing out the meaning of each successive scene and so eloquently developing the great climaxes that the auditors obtained a clear realization of the story and the meaning and beauty of the great classic.



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MENDELSSOHN CHOIR PLANS ARE COMPLETE

DETAILED ANNOUNCEMENT OF THE
CYCLE OF CONCERTS TO TAKE
PLACE NEXT SEASON.

Comprehensive Work Undertaken by Celebrated
Toronto Organization—Buffalo, New York and
Home City Appearances are Arranged with
Pittsburg Orchestra.

TORONTO, May 15.—Arrangements have
been completed for the cycle of concerts to
be given next season by the Mendelssohn
Choir of Toronto, and the official an-
nouncements would indicate a scheme more
comprehensive than that of any previous
season.

Four evening concerts will be given in
Massey Music Hall during the week of
February 4, a concert in Convention Hall,
Buffalo, on the evening of February 11, and
two evening concerts in Carnegie Hall,
New York, on February 12 and 13. In all
of these concerts the choir will be assisted
by the Pittsburg Orchestra playing in its
full strength under Emil Paur.

Features of this cycle will be perform-
ances of Beethoven's Ninth Symphony of
Toronto and New York, and extended
choral works by Brahms, Liszt and Hum-
perdinck at the Toronto concerts. Ex-
cerpts from the greater works of Elgar and
Wagner, and a capella compositions by
Brahms, Grieg, Gounod, Tschakovsky and
other standard composers will be pre-
sented.

These concerts including as they do a
proposition of the importance and mag-
nitude of the New York undertaking, will
be a worthy culmination of the ten years of
Mr. Vogt's work in Toronto in connection
with the Mendelssohn Choir and will mark
an event of the greatest significance in the
musical history of Canada.

POOR WORK BY DETROIT CHORUS

Campanari Scores a Great Success
Despite Many Draw-
backs.

DETROIT, May 12.—The large audience
that attended the concert given under the
auspices of Albert Schulte in Harmonie
Hall Thursday evening, enjoyed to the ut-
most the artistic and intensely dramatic
singing of Giuseppe Campanari, who was
in excellent voice for the occasion. It
must also be said that the audience was
entertained, but in a different manner, by
the singing of the Choral Society, directed
by Mr. Schulte.

The music of that organization was
worse than mediocre, and it is impossible
to understand what excuse the director
could give for submitting such an artist
as Campanari to the humiliation of ap-
pearing on a programme with it.

Although he made a desperate effort to
keep time with the directing of Mr.
Schulte, he found himself unable to do so,
and stopped for a moment in despair, but
seeing the humor of the situation he raised
his voice above the pounding of the piano
and the chorus and triumphantly drowned
them all.

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THE GREAT RUSSIAN VIOLINIST

MANY NOVELTIES HEARD DURING NEW YORK SEASON

REMARKABLE ARRAY OF ORCHESTRAL AND OTHER
COMPOSITIONS OF LAST
EIGHT MONTHS

The New York music season which is
practically at an end, was a remarkable
one so far as novelties were concerned.
Mahler's Fifth Symphony was played for
the first time in this country by the Bos-
ton Symphony Orchestra; D'Indy's Sym-
phony on "A Mountaineer's Air" was
played by the New York Symphony Or-
chestra; Schilling's Symphonic Prelude to
"Edipus Rex" was given by the Phila-
delphia Orchestra, while the Russian Sym-
phony Orchestra led the way, so far as nov-
elties are concerned, with Rimsky-Kors-
akoff's suite "Snow Maiden," the same com-
poser's Suite "Christmas Eve," Zolatory-
off's "Hebrew Rhapsody," Glazounoff's
Suite, "From the Middle Ages," Naprav-
nik's Intermezzo "Night," Seroff's "Cos-
sack Dance," and Cui's "Valse."

Among the chamber music heard here for
the first time were D'Indy's String Quar-
tette opus 45, played by the Kneisels;
Tanciewicz's String Quartette in D minor,
played by the Olive Mead Quartette;
Reger's "Vivace" from the String Quar-
tette, opus 74, played by the Flonzaley
Quartette; his trio for violin, flute and
cello, opus 77 A, by the Boston Symphony
Quartette; Arensky's piano trio, opus 73,
in F Minor, played at the concert of the
Kaltenborn Quartette; Glazounoff's Quar-
tette, opus 70, in D, by the Schultz Quar-
tette; Fauré's Nocturne, opus 43, for wind
instruments, by the Longy Club; Mozart's
"Die Dorfmusikanten," at Sam Franko's old
time concert; Reger's Sonata, opus 34,
played by Henry Marteau; Rachmaninoff's
piano Concerto No. 2, played by Pugno;
Arensky's violin concerto, played by Maud
Powell, and Schütt's piano Concerto, opus
47, played by Olga Samaroff.

Among the choral works sung here for
the first time were the following:

Palestrina—"Lamentations" and "Salve Regina."
Orlando Lasso—"Laudate Dominum."
Haiden—"Mach mir ein lustig Liedlein."
Max Reger—"O Haupt voll Blut und Wunden."
Strauss—"Jakob, dein Verlorner Sohn."
Loeffler—"By the Waters of Babylon."
Georg Schumann—"Herr, wie lange," (all by
the Musical Art Society.)

Also the following melodramas and
dramatic scenes for a solo voice:

Max Heinrich—"Magdalena," Mr. Bispham.
Amy Horrocks—"The Lady of Shalott," Miss
Bowie.
Henry F. Gilbert—"Salambo's Invocation,"
Miss Stevens. (New Music Society.)

"ELIJAH" GIVEN IN MAINE.

Kennebunk Chorus Sings Well Under
Llewellyn B. Cain's Direction.

KENNEBUNK, Me., May 14.—The Kenne-
bunk Festival Chorus, numbering fifty
voices, gave the sixth annual concert in
Odd Fellows Hall Friday evening. Llewel-
lyn B. Cain of Portland, conducting. The
entire first and most of the second parts
of Mendelssohn's "Elijah" was the work
presented.

The soloists were: Eva Findley, sopra-
no, of Portland; Mrs. Frances W. Good-
now, contralto, of the society; Arthur L.
Douglass, tenor, and Howard R. Stevens,
barytone, both of Portland. Mr. Cain, who
has conducted the chorus from its incep-
tion, had no difficulty in commanding a
positive attack and assurance throughout,
from his singers.

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New York City.

F. S. Converse—"La Belle Dame Sans Merci."
Mr. Bispham, (Boston Symphony Orchestra.)
Massenet—"Legend of the Sage Brush," from
"Le Jongleur de Notre Dame." Mr. Campanari
(New York Symphony Orchestra).
Umberto Giordano—Monologue, from "Andre
Chenier." Mr. Campanari, (New York Symphony
Orchestra.)

A complete list of orchestral novelties
is as follows:

Gustav Mahler—Fifth Symphony, Boston Sym-
phony Orchestra.
Vincent d'Indy—Symphony on a "Mountaineer's
Air," New York Symphony Orchestra.
Ernest Chausson—Symphony, op. 20, Boston
Symphony Orchestra.
Rheingold Morisowitch Gliere—Symphony, E.
flat, No. 1, Russian Symphony Orchestra.
Johann Stamitz—Symphony D minor, op. 3, No.
2, Sam Franko.
F. X. Richter—Symphony A, op. 4, Sam Franko.
Claude Debussy—"L'Après-Midi d'un Faune,"
New York Symphony Orchestra.
Hugo Wolf—"Italian Serenade" (in its form for
small orchestra), New York Symphony Orchestra.
Edward Elgar—Introduction and allegro for
string quartette and string orchestra, New York
Symphony Orchestra.
Vincent d'Indy—"Saugefleurie," legende; Boston
Symphony Orchestra.
Cesar Franck—"Psyche et Eros," Boston Sym-
phony Orchestra.
Josef Suk—"Scherzo," New York Symphony Or-
chestra.
Gabriel Faure—Incidental music from "Pelleas et
Melisande," Boston Symphony Orchestra.
Alberic Magnard—"Chant Funebre," Boston
Symphony Orchestra.
Wagner—Original form of the prelude to the third
act of "Tannhauser," Metropolitan Opera House
concert.
Max Schillings—Symphonic prelude to "Edipus
Rex," Philadelphia Orchestra.
Rimsky-Korsakoff—Suite, "The Snow Maiden,"
Suite, "Christmas Eve," Russian Symphony Or-
chestra.
Jean Sibelius—"Finland," Metropolitan Opera
House concert.
Zolatoryoff—"Hebrew Rhapsody," Russian Sym-
phony Orchestra.
Glazounoff—Suite, "From the Middle Ages,"
Russian Symphony Orchestra.
Napravnik—Intermezzo, "Night" from "Dubroff-
sky," Russian Symphony Orchestra.
Seroff—"Cossack Dance," Russian Symphony Or-
chestra.
C. Cui—"Valse," Russian Symphony Orchestra.
F. Volbach—"Old Heidelberg," Liederkranz.
Arthur Shepherd—"Overture Joyeuse," New
Music Society.
David Stanley Smith—Two Contrasted Pieces,
New Music Society.
Frederick S. Converse—"The Mystic Trumpeter,"
New Music Society.
Engelbert Humperdinck—Prelude to "Dornro-
schen," introduction and intermezzo from "Die
Heirat wider Willen," Metropolitan Opera House.
Heinrich Zöllner—Prelude to prison scene,
"Faust," and "Kautendeln's" song, "The Sunken
Bell," Metropolitan Opera House.

Of these, the Mahler symphony and Si-
belius's "Finland" made the deepest im-
pression.

Washington Prefers Symphonies.

WASHINGTON, May 15.—According to
Berenice Thompson, music critic of the
"Post," the trend of musical taste in this
city has undergone a complete change dur-
ing the last season. Orchestral and sym-
phonic music has taken the place of the
erstwhile preference for vocal and instru-
mental heroes and judging from events of
the current season, opera stars in recital
are losing in local popularity. Miss
Thompson quotes the interest in the Bos-
ton Symphony concerts here, and the lack
of interest in Kubelik's appearance as in-
dications of the changing standards.

Kennard Barradell, tenor, was the assist-
ing soloist at the post graduate recital of
Mrs. Charity Alley Baker, of the Chicago
Piano College, in Chicago, on May 10. The
programme contained numbers of Mozart,
Bach, Chopin, Schumann, Grieg and Men-
delssohn. Eleanor Florence Godfrey was
the accompanist.

H. W. SAVAGE SIGNS LINA ABARBANELL

Metropolitan Opera House Singer
to Appear in Light
Opera.

Lina Abarbanell, the young German
lyric soprano, who attained considerable
success the last season at the Metropolitan
in Humperdinck's fairy opera, "Hänsel and
Gretel," and also at the Irving Place The-
atre, has been engaged for a term of years



LINA ABARBANELL,
The Metropolitan Opera Soprano Engaged by
Henry W. Savage.

by Henry W. Savage. Her first work
under his management will be to create
the rôle of *Ilsa* in the new opera "The Stu-
dent King," which Mr. Savage will pro-
duce in Rochester, N. Y., May 17, prior to
a summer engagement in Chicago.

Miss Abarbanell became a prime favorite
with opera audiences last winter and also
with the patrons of Mr. Conried's German
theatre, where the little comedienne ap-
peared in the soubrette rôles in "Spring
Breezes," "Alt Heidelberg" and other suc-
cessful comedies of the season, playing
with a lightness and grace which won her
much success.

Although Miss Abarbanell has spent
most of her life in Germany, she is of
Portuguese birth, being the daughter of
Paul Abarbanell, well known conductor,
now living in Berlin.

Beginning her stage career at the age
of six, singing nursery songs, she has ap-
peared for season engagements at the
Neues and Court theatres in Berlin, and
in Vienna, Brussels and other European
capitals in opera and dramatic rôles. Her
principal successes abroad were attained
in "The Gypsy Baron," "Die Fledermaus"
and as *Orpheus* in "The Under World."
Her grand opera repertoire is extensive.

Among the pupils' recitals in Philadel-
phia, which are now crowding each other,
the following may be noted as interesting
and successful: The Pennsylvania Con-
servatory of Music, given on Friday even-
ing, and the Philadelphia Musical Acad-
emy, given on Saturday.

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MICHIGAN CHORUS IS HEARD IN FESTIVAL

WELL KNOWN SOLOISTS APPEAR
IN CONCERT SERIES AT
ANN ARBOR.

"Stabat Mater" Splendidly Sung by 300 Voices—
Thomas Orchestra Assists in Presentation—
Albert A. Stanley's New Work Performed.

ANN ARBOR, MICH., May 14.—The first of the series of five concerts to be given during the May festival was held Thursday evening with an attendance of more than 2,500. Dvorak's "Stabat Mater" was splendidly sung by the Michigan Choral Union in University Hall, under the direction of Conductors Frederick A. Stock of the Theodore Thomas Orchestra, which handled the orchestral part of the programme, and Albert A. Stanley of the University.

The Chicago orchestra played the overture, "Euryanthe," by Von Weber, and Beethoven's "Lenore," No. 3, in a striking manner, but the "Stabat Mater," performed by a chorus of 300, and the famous soloists, Mrs. Lillian French Read, soprano; Grace Munson, contralto; Glenn Hall, tenor, and Herbert Witherspoon, basso, was by far the most impressive feature of the festival.

Prof. Stanley's "A Psalm of Victory," op. 8, given for the first time, proved to be capable of winning recognition in the musical world. Friday afternoon a symphony concert followed, and Saturday evening "Aida" was given, Charlotte Macconda, Mme. Bouton, Gwilym Miles, Herbert Witherspoon and Ellison Van Hoose appearing in solo parts.

GRASSE COMPOSITION FAVORABLY RECEIVED

Blind Violinist's Quintette is Performed
for First Time at Tonkünstler
Society Concert.

A brilliant array of talent was brought forth at the last musicale of the season, of the Tonkünstler Society, in Assembly Hall, New York, Tuesday evening, May 15. Among those who presented the programme were Edwin Grasse, violin; Mrs. Carl Hauser, piano; Eva Emmet Wycoff, soprano; Wilhelm Foerster, clarinet; Louis Victor Saar, piano; August R. Seiferth, violin, and Ernst H. Bauer, viola.

Mr. Grasse played Sinding's C Major Sonata, and was again heard in his own composition, a quintette for piano, two violins, viola and cello. This number, which is in manuscript and was played for the first time in public on this occasion, proved to be an ingenious work, and displayed the young violinist's versatility to good advantage.

SUCCESSFUL CHARITY CONCERT.

BUFFALO, May 13.—A concert was given in Convention Hall to-night under the auspices of the Italian Relief Committee for the benefit of the San Francisco and Vesuvius sufferers, at which nearly \$1,000 was realized. The programme was arranged by Dr. John A. Ragone, who had the assistance of the Buffalo Orpheus, the Guido Chorus, Lena Morgana, Joseph Maerz, pianist, Raymond O. Riester, barytone, and Anthony Scinta, band leader.

MAUD POWELL ACCLAIMED.

HALIFAX, N. S., May 12.—Maud Powell gave a violin recital at Orpheus Hall last night, this being one of the artists' course of concerts given by Max Weil, of the Weil School of Music.

The most representative and largest audience, numerically, seen at any concert in Halifax for many a day was present and acclaimed Miss Powell at the end of each number. She was forced to play encore after encore.

JOSEFFY RESIGNS FROM THE NATIONAL CONSERVATORY

GREAT PIANIST AND TEACHER DECIDES TO OPEN
STUDIO OF HIS OWN

Rafael Joseffy, the great pianist and teacher, whose services to American music have been inestimable, has resigned his position as professor of piano at the National Conservatory of Music, of which Mrs. Jeanette Thurber is the founder. Mr. Joseffy will be succeeded by Wasilly Safonoff, who, according to gossip, is to receive \$20 an hour for his services as teacher, which is just double the amount charged by Jean de Reszke, the highest-priced vocal teacher in Europe.

Mr. Joseffy has been considering this step for some time. His list of private pupils has grown so steadily during the last two years that he has had scarcely any time to devote to conservatory work, and as his contract expired on May 1, he decided not to renew it, but to open a studio of his own.

Mr. Joseffy himself is authority for the statement that there is no ill-feeling whatsoever between him and Mrs. Thurber, and that he did not object to the coming of Safonoff seems indicated by his efforts a year ago to have Edward MacDowell made the head of the conservatory. Early last summer he declined an offer from Frank Damrosch to head the piano department of the new Institute of Musical Art, a position now filled by Sigismund Stojowski. Mr. Joseffy will probably be heard more often on the concert stage, and may even make a tour of the principal cities next autumn.

He was born in Miskolcz, Hungary, on July 3, 1853. He studied at the Leipzig

Conservatory under Moscheles and afterwards in Berlin with Carl Tausig, under whom he developed into a virtuoso of the first rank. For a number of years he made Vienna his home. In 1879 he came to America and made a tremendous sensation by his phenomenal technique, exquisite touch and refinement of style. His tone-coloring and delicate nuances possessed a charm hitherto unknown in this country, and the artist established himself at once so securely in the hearts of American music-lovers that he decided to settle in New York. For many years he has made his home at Tarrytown-on-the-Hudson.

He cannot be called an orchestral player; he is content to regard his instrument as what it is, recognizing its limitations while not under-estimating its capacity, and his playing is, therefore, essentially pianistic, governed by unusually fine artistic poise. While possessing great breadth of style and authority in all his work he is pre-eminently a Chopin interpreter.

As for his phenomenal memory and powers of endurance, many stories are told of his playing, during a night's social festivities, from thirty to forty of the most difficult works ever written for the piano. In his youthful days he was always ready for some frolicsome adventure and was generally in some kind of scrape.

He has published a score of salon pieces for piano, including a "Chanson d'Amour," a "Romance Sans Paroles," a "Spinning-song" and other composition varying in nature.

MR. KING'S RECITAL.

Brooklyn Violinist to be Heard in His
Home City.

The violin concert to be given by William Graefing King May 18, at Memorial Hall, Brooklyn, promises to be a noteworthy event. Mr. King is one of Brooklyn's leading violinists and this is the first concert he has given for several years. He will be assisted by Mme. Theresa Rihm and Herman F. Dietman. The programme is:

Sonata for Piano and Violin (F. Major) Grieg
Alex Rihm and William Graefing King.
Duets for Soprano and Barytone:—
(a) "Song of the Gondolier" Graben-Hoffmann
(b) "Passage-bird's Farewell" Hildach
Mme. Theresa Rihm and Herman F. Dietman.
Violin Solos:—
Introduction and Rondo Capriccioso Saint-Saens
William Graefing King.
Soprano Solos:—
(a) "I Think of Thee" (with violin obligato) Taylor
(b) "Springtime" Mme. Theresa Rihm.
"Variations on a Theme" by Beethoven for two pianos Saint-Saens
Ruth J. King and Alex Rihm.
Barytone Solos:—
(a) "Pilgrim's Song" Tschalkowsky
(b) "Don Juan's Serenade" Tschalkowsky
Violin Solos:—
(a) "L'Abeille" Schubert
(b) "Humoreske" Dvorak
(c) "Zigeunerweisen" Sarasate
William Graefing King.
Soprano Solos:—
(a) "Songs my Mother taught me" Dvorak
(b) "The Gypsy's Secret" B. O. Klein
Violin Solo:—
"Faust" Fantasia Wieniawski
William Graefing King.

New Songs by C. Crozat Converse.

C. Crozat Converse has written music to words by Frances R. Havergal, and the song, entitled "He Knows," has been published by Carl Fischer of New York City. It is deeply religious and both the words and the music are above the average. Mr. Converse also composed the music for a song entitled "Hast Thou a Thought of Thy Lover Now," which was composed for and sung by George Hamlin, and is also published by Carl Fischer. It is a love song of considerable merit.

GILMORE CONCERT ATTRACTS 12 000

GREAT OUTPOURING FILLS MADISON
SQUARE GARDEN TO ITS
CAPACITY.

Unexplained Action of Musicians' Union May De-
crease Receipts by Some \$4,000.

The concert in memory of Patrick S. Gilmore, given on May 15 at Madison Square Garden, New York City, proved to be a tremendous popular success. Fully 12,000 persons attended, paying on an average \$1 each. The net receipts, which are to go to the widow of the band leader, will however, be some \$4,000 less, because of the as yet unexplained action of the Musicians' Union. When the project was first outlined, President Smith of the Musical Mutual Protective Union, is said to have agreed to furnish some 600 musicians needed for the orchestral part of the programme.

John P. Carter, who was in charge of the active management, asserts that he received a letter a few days before the concert from the Musical Union announcing that owing to failure on the part of the management to give proper publicity to the part the organization was to play in the concert, the Union had forbidden its members to play unless they were paid regular union rates. According to Mr. Carter, he will have to pay every musician \$7 each, thus taking more than \$4,000 out of the fund meant for the widow of one who paid hundreds of thousands of dollars to members of musical unions.

The concert opened with Elgar's "Pomp and Circumstance" march, played under the direction of John Philip Sousa. He gave the usual encores, and aroused the enthusiasm he always does. Victor Herbert won broadsides of applause with his "American Fantasia," a "Lohengrin" number and several encores.

Next came Walter Damrosch, who conducted the "Tannhäuser" overture and a number from "Le Prophète." His brother, Frank Damrosch, led the People's Choral Union in five numbers, assisted by Herbert L. Clark, cornetist; Mme. Caroline Mihr-Hardy, soprano; and Eugene Cowles, basso.

IN MEMORY OF JOHN BUNTING.

Widow of Philadelphia Music Critic Is-
sues an "In Memoriam."

Mrs. John Bunting, widow of the well known music critic of the Philadelphia "Inquirer," has issued a beautifully compiled and printed book "In Memoriam" of her husband, which she has distributed to his friends and admirers. It contains, besides a very good picture of Mr. Bunting himself, an autobiography of his childhood, an appreciation by Mrs. Bunting, and a number of high-class poems by Mr. Bunting.

Mr. Bunting was a large figure in the music life of Philadelphia for many years, and in his death, the Quaker City lost a man of broad attainments, an enthusiast in the cause of music, and a gentleman in the true sense of the word. Mrs. Bunting, who is secretary of the American Organ Players' Club, prepared the "In Memoriam," for she realized how popular her husband had been, and how grateful his many friends and admirers would be to receive this token of his widow's continued regard.

Death of Edna Park-Stephens.

Edna Rosalind Park-Stephens, daughter of Thompson Park, the well-known New York piano dealer, and the bride of Percy Stephens, the barytone, passed away on Saturday, May 12, at Chester-town, N. J. She was known as a highly gifted musician and song writer. Her songs "Memory," "A Young Rose," "Eternity," "Thou Art Like Unto a Flower," "Tarry With Me, Oh, My Savior," are tone-poems of exquisite charm.

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SMALLEST IN HISTORY OF ORGANIZATION AND COVERED BY GUARANTEES.

New Board of Directors Elected and Executive Committee Named for the Ensuing Year—Salary Expenses Placed at \$66,000.

PHILADELPHIA, May 14.—The results of the Philadelphia Orchestra's latest season were officially announced at the annual meeting of the association in the Baker Building. Theodore Voorhees presided and Andrew Wheeler, Jr., read the report of the treasurer, Henry Whelen.

This showed that receipts from all sources were \$61,489.89, the total payments \$106,592.91, leaving the smallest deficit of any season in the history of the organization—\$45,103.02.

As the last season was the first in which the deficit was less than the guarantee fund of \$50,000, the members are greatly pleased.

The expenses included \$66,000 for salaries and \$11,264 for rental of the Academy of Music.

The following board of directors was elected for the ensuing year: Mrs. W. W. Arnett, George Burnham, Jr., Alexander J. Cassatt, John H. Converse, Eckley B. Cox, Jr., Miss Mary K. Gibson, Clement A. Griscom, John H. Ingham, Edward I. Keffer, C. Hartman Kuhn, Edward G. McCollin, Thos. McKean, Clement B. Newbold, James W. Paul, Jr., Mrs. F. H. Rosengarten, Edgar Scott, Anne Thomson, Alexander Van Rensselaer, Andrew Wheeler, Harry Whelen, Jr., P. A. B. Widener, Richard Y. Cook, Miss F. A. Wister and Mrs. A. J. Dallas Dixon.

After the adjournment of the general meeting the board met and elected the following executive committee: President, Alexander Van Rensselaer; vice-president, Thomas McKean; secretary, Andrew Wheeler, Jr.; treasurer, Henry Whelen, Jr.; Richard Y. Cook, John H. Ingham, Edward I. Keffer, Edward G. McCollin, Anne Thomson and Mrs. A. J. Dallas Dixon.

ATTACKS HEINRICH CONRIED.

Chorus Singers' Union Threatens Trouble for Next Season.

Another strike in the Metropolitan Opera forces was threatened at the meeting of the Central Federated Union, May 13. Max Sulzburg, walking delegate of the Chorus Singers' Union declared that the musicians in the Metropolitan Opera orchestra, who last winter refused to go on strike in support of the chorus singers, were now ready to go on a sympathetic strike in case it became necessary for the singers to demand enforcement of union conditions.

Sulzburg read a letter from Owen Miller, secretary of the American Federation of Musicians, which said:

"As for Conried, he needs a lesson. He is forever running to Europe for all kinds of talent."

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For this purpose she organized a Study Club, enabling her pupils to study musical literature. Miss Mundell has eleven pupils holding solo choir positions in various churches, four of whom were selected for one choir, and who began their services May 1 at the Sixth Avenue Baptist Church of Brooklyn. They are Edith Brown, Lila May Darling, Harry Glover Colyer and George Vickers. Other pupils who have been successful as church soloists are Mrs. Elizabeth Grace Clark, First Baptist Church, Brooklyn; Alice Penny Foster, St. Elizabeth's P. E. Church, Babylon, L. I.; Mrs. George Milton Selleck, Emory M. E. Church, Jersey City, N. J.; Mrs. Henry Orton Sutcliff, Second Congregational Church, Worcester, Mass.; Ethel L. Smith, Summerfield M. E. Church; Harriet Stillwell, Summerfield M. E. Church, and Sophie Werner, St. Elizabeth's P. E. Church, Babylon, L. I.

Miss Mundell's last private concert of this season was given at Pouch Gallery, Clinton avenue, on May 9. Among those who participated were the following pupils: Mrs. Cozine, Miss Brown, Miss Foster, Miss Werner, Harry Glover Colyer, Miss Darling, Miss Mueller, Mrs. Halbert, Miss Walsh, Mrs. Edsall, Mrs. Selleck, Mrs. Clark, Miss Stillwell, Miss Dreyfus, Mrs. Logan and Mrs. Iler.

William H. Sherwood's Tour.

CHICAGO, May 14.—William H. Sherwood, the pianist, has been winning new laurels in the South. He has just returned from a concert trip where he played with success at the following places: Oklahoma City, Okla., Dallas, Tex., Waco and Hillsboro, Tex., and Boonville, Mo. Mr. Sherwood's May recitals include appearances in Battle Creek, Mich., Saginaw, Mich., Wapakoneta, O., New York City, Harrisburg, Pa., Wilmington, O., Yankton, S. D., Kearney, Neb., and Tabor, Ia.

JESSIE SHAY

MME.

BEATRICE GOLDIE



Achille Corsi, a French lyric tenor of considerable ability, and the father of the French singer, Mlle. Emilia Corsi, is dead in Bologne.

Alfred Oberlander, the well-known German singer, died last month in Berlin from apoplexy, aged 49 years.

Anson S. Deyoe, a composer of music and singer, who was born in New York City fifty years ago, is dead in Los Angeles, Cal.

Charles Wels, a friend of Wagner, Liszt and Thalberg, died last week at the age of 81, in New York City. He was born in Prague, Austria, where he studied, and at Dresden as well. While a young man, he made a tour of Europe as a concert pianist, and subsequently came to this country, where he also acquired considerable reputation as a musician. From 1852 to 1859 he was organist of St. Stephen's Church in New York City, and subsequently of St. Cecilia, Church of the Disciples, and All Saints. In 1896 he returned to St. Stephen's, filling that post until five years ago, when he retired.

The death in the Northern Indiana Hospital for the Insane, at Logansport, Ind., of Mrs. Elizabeth Clarke, on May 8, after being confined nearly ten years, solves the mystery of the disappearance of Elizabeth Renner from the grand opera stage nearly a decade ago. While singing in Paris in 1895, she showed strong symptoms of insanity, and her husband, Dr. James W. Clarke of Florida, brought her to this country with the hope that rest and a change of scene would restore her to health. She never recovered her mental health, however.

One of the most promising of the younger pianists, not only of Canada, but of America in general, passed away in Toronto, on May 5, in the person of Douglas Hope Bertram, who succumbed to pleuro-pneumonia after a brief illness, in his twenty-third year. From an early age he exhibited exceptional musical talent and made successful public appearances. He was for many years the pupil of A. S. Vogt, conductor of the Mendelssohn Choir of Toronto, and afterwards studied for four years in Germany under the late Ernst Jedliczka and Frederic Lamond. Before returning to Toronto, a year ago, he gave a most successful concert in Berlin and was enthusiastically received in other German cities. He possessed a brilliant technique and was a player of unusual breadth and authority.

William Francis Williams, an organist and a composer, died on May 9, at the home of C. E. Watson, 208½ Pavonia avenue, Jersey City. He was born at Troy, N. Y., seventy-four years ago. While traveling in Italy he sent a story to William Cullen Bryant of the *Evening Post* describing an incident of a piano moving by some Italians, and the story led to his employment on that paper. Among the public men who took a fancy to him was Gen. Cassius M. Clay of Kentucky, Ambassador to Russia, who brought about his

appointment as secretary to the first American Embassy in Russia. Mr. Williams organized the Young Apollo Club of New York while acting as choirmaster and organist of St. George's Episcopal Church. Over a quarter of a century ago he became choirmaster and organist of the Park Reformed Church, in East Hamilton Park, Jersey City, and held the place until he died. He is said to have presented to an American public for the first time Gounod's "The Redemption." He wrote for the *Musical Age, Music and Drama* and other publications, and spent much time composing church music and light operatic pieces. He wrote both the score and the libretto for "Cinderella," which has been sung by the children of many churches. He was at work on a comic opera which he called "How to Be Happy Though Married," and had finished one act of it when his fatal illness overtook him. Mr. Williams never married.

FIRST CONCERT OF ALABAMA ORCHESTRA

Montgomery Organization Makes its Debut Before an Audience of 2,000 Persons.

MONTGOMERY, ALA., May 14.—More than 2,000 music lovers attended the concert of the Montgomery Symphony Orchestra, of which Robert Eilenberg is director, last Tuesday, in the Montgomery Theatre. It was the first public performance of the organization, and was given in conjunction with the annual recital of Mr. Eilenberg's pupils. The orchestral offerings were Beethoven's First Symphony, accompanied by Mrs. Eilenberg; the overture to "William Tell" and the "Tannhäuser" overture.

In Aid of Music Fund.

PHILADELPHIA, May 11.—A concert was given in the Cooper Memorial M. E. Church last evening, in aid of the music fund. The soloists were Paul Volkman, tenor, who sang "Lend Me Your Aid," from the "Queen of Sheba," and compositions of Cornelius and Von Filitz and F. Nevin Wiest, cornetist, who gave Granier's "Hosanna" and Spencer Adams's "O Shining Light." Nellie Wilkinson, piano, Marie Fischer, violin, and Sidney Lowenstein, violin, played Goddard's "Serenade, Op. 8." A very efficient orchestra of 25 pieces, conducted by Marie Fischer, gave several classical selections.

New Singing Society in Ohio.

COLUMBUS, O., May 15.—The "Mozart Singing Society" was organized Wednesday evening with twenty-four members, and at a meeting held Friday evening the following officers were elected: President, Philip H. Bruck; vice-president, Henry Frank; secretary, H. J. Dauben; treasurer, David W. Rohe; librarian, E. W. Grothuis; trustees, Herb Daily, Alfred Schwarz, Sylvester Strasser, Charles Resch, Charles Dietrich.



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**AUTOMOBILES SAVE TALI ESEN
MORGAN'S CHORUS FROM
DISASTER**

**Scores Eventually Found and Gaul's "Holy City"
Is Well Sung by New York Festival Chorus.**

Gaul's "Holy City" which Tali Esen Morgan and the New York Festival Chorus of 300 voices produced at Carnegie Hall on May 6, came near not being sung at all. The chorus and the soloists, Katharine Heath, soprano; Marie Stillwell, contralto; Cecil James, tenor and Percy Hemus, barytone, as well as Alice Walter Bates, pianiste, and Prof. J. H. Von Nardorff, organist, were all on the stage ready to proceed when it was discovered that the scores of the oratorio could not be found.

Inquiry showed that a negligent express company had not delivered the books, and there seemed no possible chance of giving the work. Mr. Morgan, however, obtained an automobile and dispatched a messenger to the place of rehearsal. Then he engaged another fast machine and sent another automobile to the Baptist Temple in Brooklyn, where he knew that at least two hundred copies of the scores could be obtained. The latter machine made the run from Carnegie Hall to its destination and return in forty-five minutes. About ten minutes before the arrival of the books from Brooklyn the first automobile had returned with the books which had been found in the express office. So that all was well that ended well.

All the choruses were rendered with the usual excellency of this body of singers. The attacks and releases were clear cut and the lights and shades well done. The orchestra gave most delicate support to all the soloists. Katharine Heath sang "These Are They" in good voice and with excellent taste, receiving warm applause at the close. Marie Stillwell has a contralto voice of good quality and carrying power. Her two solos, "Eye Hath Not Seen" and "Come Ye Blessed," were received with applause. Cecil James sang his number with good voice. Percy Hemus gave his barytone solo, "Thus Saith the Lord," in a manner that won approbation.

DR. HARTHAN'S RECITAL

**Montreal Pianist, Assisted by a Pupil,
Plays an Interesting
Programme.**

MONTREAL, May 14.—Dr. Hans Harthan gave an enjoyable piano recital in the Stanley Hall, May 7, before an attentive audience, which showed its appreciation of his performance by hearty applause.

This fine musician has played many interesting programmes this season, but this one was undoubtedly the best of them. Dr. Harthan's repertoire extends over a wide field of piano literature, and the programme on this occasion was well balanced, including numbers by Chopin, Rameau, Scarlatti, Bach, Schubert, Schumann, Mendelssohn, Godard, Henselt, Rubinstein and Liszt. The Rubinstein pieces were particularly well played and provoked much applause, the "Romance" being the best thing of the evening.

Miss Desjardins, his most talented pupil, performed Chopin's "Krakowiak" with second piano accompaniment in a most artistic manner. She has a clear execution and intuitive rhythm and expression which give promise of a brilliant career.

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LHEVINNE, PETSCHNIKOFF AND ALTSCHULER TO PLAY AS TRIO AS IN DAYS OF YOUTH

**THREE GREAT ARTISTS TO RE-FORM THE ORGANIZATION THEY FOUNDED
IN MOSCOW**

Next autumn America will have the opportunity of listening to a musical trio of exceptional brilliancy—the noted Moscow



JOSEF LHEVINNE.

Historic Trio, consisting of Josef Lhevinne, Alexander Petschnikoff and Modest Altschuler—whose fame in eastern Europe was unrivalled. The members of the trio will all be in this country next fall, and will give a limited number of chamber music concerts.

The three men were graduated from the Moscow Conservatory, of which Wassily Safonoff was the head. Lhevinne was gold-medalist of Safonoff's piano class; Altschuler, gold-medalist of the 'cello class, and Petschnikoff, honor graduate among the violinists. It was Altschuler who formed the trio, and despite the youthfulness of its members, the organization created a sensation throughout Russia, Poland, Austria-Hungary and Germany.

Lhevinne's tour next season is under the personal management of Ernest Urchs, representing Steinway & Sons. The great

Russian pianist has already been booked to play with every large organization in the United States, and in addition, will give recitals in at least one hundred cities. He expects to bring his wife with him and also an anticipated heir, and hereafter will probably spend the greater portion of the year in America.

Petschnikoff, who is under the management of Henry Wolfsohn, has also an extensive booking. Mr. Altschuler will again be the conductor of the Russian Symphony



MODEST ALTSCHULER.

Orchestra, and promises a number of novelties in addition to his two classmates. In speaking of the coming recitals by the trio, Mr. Altschuler said:

"We will certainly have a chamber concert here next season by the original members of the Moscow Historical Trio. We will be all together again for the first time in a decade. I recall our earliest ar-

tistic triumphs with keenest pleasure. But it was only our great attachment for one another that prevented our growing jealous of Lhevinne. His tone was so pure and beautiful, so vari-colored and expressive of the emotional content of the work in hand, that in spite of his artistic reticence, the piano part always stood out, and we could feel that the applause was all for Lhevinne. I notice that the critics here call Lhevinne a second Rubinstein. Abroad he was proclaimed the second Chopin, the new poet of the piano, because of the emotional quality of his playing and the haunting beauty of his tone. Frankly, Lhevinne was too dominant a figure for ensemble playing, and he was succeeded by the pianist Korn. But when Lhevinne



ALEXANDER PETSCHNIKOFF.

and Petschnikoff are here next fall, we will have to get together again and show New Yorkers how we made the Historical Trio of Moscow the most famous ensemble organization in eastern Europe."

BRILLIANT CHILD PIANISTE.

Nine-Year-Old Dorothy Goldsmith Astonishes Philadelphians.

PHILADELPHIA, May 15.—Constantine Von Sternberg, in an address at his recent pupils' recital, made a humorous reference to the possibility of the Puritan and Quaker atmosphere of Philadelphia operating against artistic temperament. Whether this be so or not, it is certain that both he and his talented coadjutor, Mrs. Moulton, have a faculty for discovering abnormal proofs of the existence of artistic temperament. On Thursday evening last, Dorothy Goldsmith, a little girl only nine years of age, a pupil of Mrs. Moulton's, gave a recital at Hamilton Court, West Philadelphia, before an audience of critical music lovers, playing selections by Kuhlman, Schytte, Schumann, Sternberg, Coverly, Haydn, Grieg, Pacher, Dence and Beethoven.

Except for a slight and natural nervousness on the first piece, the child went through the long programme with ease. Her technique is good, and subject to the limitations her age imposes. The performance was one which many older and more experienced players might well be proud of. The Schumann and Haydn numbers clearly showed her artistic temperament, whilst the Beethoven "Rondo" with which she concluded, was, considering the length of the programme, executed with a sureness and brilliancy little short of being marvellous.

BURLESQUE OPERA WAR.

Lambs Club Enjoys Itself at Impresarios' Expense.

Oscar Hammerstein and Heinrich Conried, impersonated by well known actors, argued their differences on the opera question at a gambol of the Lambs, May 13. Some of the audience thought the two would come to blows, but the managers finally decided to settle their quarrel by letting their rival tenors and sopranos sing each other hoarse.

George Hobart, who arranged the skit, had the singers of the Metropolitan Opera House formed into a group on one side of the stage. Hammerstein marshalled his opera company on the other. There was a roar of sound—every note, from the high C of Nordica to the sub-basement guttural of the man who tried to look like Edouard de Reszke. Then Victor Herbert, who conducted the orchestra, developed a clever idea. Each of the "artists" began to sing a familiar number from one of the grand operas. Mr. Herbert had arranged these in such a way that they harmonized, and the curtain descended on an impressive finale.

COMPOSING ROSETTI CYCLE.

Edna Richolson Sets Poet's Lyrics to Music.

Edna Richolson, whom Rafael Joseffy considers his most talented and accomplished pupil, and who will make her New York debut in Carnegie Hall with one of the large New York orchestras next autumn has set two of Rosetti poems to music. These will form part of a cycle of twelve of Rosetti songs which Miss Richolson has had in contemplation for some time. In addition, she has also set to music several of Heine's lyrics.

Miss Richolson has just completed her repertoire for next season. It will include six concertos and two hundred solo pieces by the master composers of all nations. She will go to her country home near Chicago early next month to devote the summer to hard work.



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NEW YORK, SATURDAY, MAY 19, 1906.

Musical America has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.

New Haven, Conn., has petitioned its board of aldermen to permit music in first-class restaurants and hotels during meal hours. The petition asks that a license of \$5 a year be charged for the privilege, and that the chief of police have the discretion to revoke the license whenever he thinks it advisable. It was Humperdinck who declared that the only sign of musical degeneracy he could find in this country was the habit of chewing to alleged music. It is to be hoped that the city fathers of the city in which Dr. Horatio Parker makes his home, will not permit this desecration of the culinary art, for, as Owen Meredith once said, "We can live without music; we can live without books, but civilized man cannot live without cooks." So, in behalf of New Haven's collective digestive apparatus, it is to be hoped that the music-lovers of that city will arise in their might and protest cacophonously against permitting the chief of police to pass upon the quality of its restaurant music.

ORGANISTS' WOES.

"Musical Opinion," of London, prints a woe-begone letter from the United States, by one who signs himself "English Organist." The writer is most pessimistic and declares that there are "swarms of American-born organists, and the supply is already in excess of the demand." He then goes on to say that he has been most unsuccessful in securing paying engagements, and that even the climate has been against him. In conclusion he says, "there are swarms of pupils—at 6 pence a lesson or thereabouts."

In another part of the same issue of "Musical Opinion" is a letter signed "A Provincial Organist," in which the latter declares that he has been thirty-four years in the same position; that he has to work about sixteen hours a day, and that he receives "the amazing sum of £40 a year." When he had occupied his post thirty years,

he asked the church to raise his salary to £50 a year, and the request was refused.

If these two writers are to be believed, organists in this country and in England are in a bad way financially. That the "Provincial Organist" is correct, is without doubt; that the "English Organist" is one of the many mediocrities who come to this country, expecting to reap a harvest, is probable. America has long been the haven of all sorts of half-baked musicians laboring under the delusion that anything foreign would be received without a question and with open arms.

There was a time when we un-musical Americans were willing to accept anything bearing a foreign trade-mark, but that day has passed. Our musical eye-teeth have been cut long since, and our wisdom teeth are growing rapidly.

The complaint which the "English Organist" makes, that he has had an unfortunate experience with booking agents is a common one, and will continue to exist so long as musicians patronize such sources of possible employment. In this material age, a practical spirit is as necessary to a musician as to the business man, and if the former would avoid the troubles so common with booking agents, he must "hustle" in the true American style and look for work himself.

IN SIX MONTHS.

It is just six months since MUSICAL AMERICA reappeared in the field and made its appeal for support to the musical public and musical profession, on the ground that it would endeavor to provide a clean and honest paper of musical news at a very moderate price.

It was received in the most generous way—the Press all over the country being especially kind in its expression of good will and confidence that the programme proposed would be carried out.

The paper has already gained a large circulation, not only in this country, but abroad, and there is scarcely a town of any size from the Atlantic to the Pacific in which it has not already secured a considerable number of subscribers. The enterprise, of course, is still in its infancy, and must be accepted merely as an indication of what it will be in the future, but it has shown a healthy growth right along and already numbers among its advertisers the most distinguished houses in the musical industries, as well as a considerable number of the most noted musicians and teachers.

The idea of a musical paper which would give the news, rather than opinions, has evidently found favor—especially as the principle announced at the start, namely, that it would not print any paid articles or puffs or publish paid pictures, has been rigidly adhered to. Every line of matter that has been printed in this paper, every picture that has appeared has been "on the merits," and has not been published for pay. This is such a radical departure from the methods of many existing musical sheets, that there are still many who are disposed to be sceptical with regard to the statements made on this point. As a matter of fact, the paper has—as every legitimate paper should have—but two sources of income—its subscriptions and its advertisements. This principle means, of course, a long and hard fight, the expenditure of considerable capital, as well as work, but it will win out in the end.

The profession, as well as the musical public, are tired of the "Grafters" and "Commercialists" who have infested the musical field for years, and, without any honest interest in the musical life of the country, have plundered the profession without scruple. The sheets they control are for sale from cover to cover, have no opinions which cannot be bought, and are ever ready to attack those who will not pay tribute.

Very little consideration should teach the members of the profession that a musical paper read only by professionals and absolutely without scruple or self-respect, can have no value to them as an advertis-

ing medium. To have value, such a paper must enjoy general confidence and it must be read by the musical public, which patronizes musical entertainments and patronizes the profession and the teacher.

This is the one aim of MUSICAL AMERICA, namely, to provide an interesting paper for the musical public, and thereby afford an honest and valuable advertising medium for the profession and the manufacturer of musical instruments.

John C. Freund

COMING EVENTS.

Preparations are practically completed for the greatest season of music, not only in the history of America, but of the world. Never before have so many great artists been scheduled to appear in one country as are promised for next season for the United States. It is difficult to begin, for the procession of talented musicians is almost endless. What, with Bonci, Caruso, Melba, Sembrich, Gadske, Destinn, Bispham, and a host of other singers, America will certainly have its share of all that is best in vocal music.

Among the pianists are Lhevinne, Rosenthal, Carreno, Ganz, Arthur Shattuck, with a possibility of Paderewski and De Pachmann; while among the American piano players we will have Olga Samaroff, Mme. Szumowska, Joseffy, Mary Wood-Chase, Augusta Cottlow, and many lesser lights.

Of violinists, are promised Ysaye, Pet-schnikoff, Arthur Hartmann, Mary Hall, Hegedus, with a possibility of a return tour of Kubelik, and Francis MacMillan, the American player. The list of 'cellists is headed by Hollmann, Hekking, and Bruno Steindel.

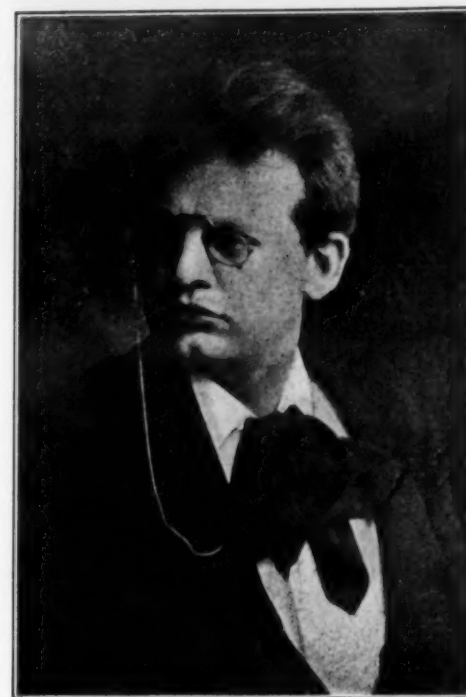
This incomplete list of artists announced so far, does not by any means include the promised activity of the coming musical season. In addition to opera companies in New York City, Mr. Savage's fine English Opera Company will again tour the country, and another special company under his management will be heard in "Madame Butterfly." Practically every city of any account in the United States has scheduled for the fall a larger number of musical events than ever before. From far and near comes the news that this autumn and winter will be most auspicious ones for music, and artistically at least, it is safe to predict a record year.

It is to be hoped, however, that the public which must pay the piper, will do so more liberally than during the season just closed. It is all very well for the music-loving public to support the opera and one or two artists of international reputation. Unless the public does better by the American artists, and patronizes them more liberally, a reaction will set in and seriously hurt the cause of music.

SETS A GOOD EXAMPLE.

Fargo, N. D., deserves to rank high in the hearts of San Francisco musicians, for up to date it is the only city or town in this country which has given a benefit of any sort for the musicians of the Golden Gate. The Musical Club of Fargo gave a concert with home talent, and raised a goodly sum to relieve the immediate necessities of those who lost their all by earthquake and fire. Now that the ice has been broken, it is to be hoped that the good example set by Fargo will be followed by other cities, although, to tell the truth, there is little hope in this respect. The American is very forgetful, and even so great a disaster as the one which overtook San Francisco is only a seven days' wonder in this age of rapidity. The musicians of San Francisco will suffer more or less for some time to come; they will manage to regain their financial feet and then—they will be foolish enough, in the days to come, to volunteer their services for the afflicted in other cities.

PERSONALITIES.



MAX REGER,
Noted Composer, Recently Stricken With Paralysis.

Reger.—Max Reger, the Munich composer, is slowly recovering from his attack of paralysis, the news of which was exclusively announced in MUSICAL AMERICA last week.

Elgar.—Sir Edward Elgar and Lady Elgar sailed for England on the *Celtic* last Saturday.

Lucca.—Pauline Lucca, a famous opera singer of days gone by, is hopelessly ill at her home in Gmunden, Austria. She is 62 years old.

Hartmann.—Arthur Hartmann, the well-known violinist, will tour America next season under the management of Haensel and Jones.

Henschel.—Georg Henschel has arrived at his home from Scotland and will remain there until October, when he is to return to this country.

Adams.—Susanne Adams, the American singer, the widow of Leo Sterns, the 'cellist, will again appear at Covent Garden, London, this season.

Scheff.—Fritzi Scheff will sail for Vienna next week. During her stay abroad she will take an automobile tour through the Black Forest.

Maeterlinck.—Georgette Leblanc-Maeterlinck has been engaged for the Opera Comique, Paris, to create the principal rôle in Dukas's "Barbe-Bleue."

Van der Stucken.—Frank Van der Stucken is on the ocean, bound for Europe to spend the summer in visiting the various musical centers of Europe.

Plamondon.—M. Plamondon, the Montreal tenor, sang the rôle of *Faust* in "Le Damnation de Faust" at the Paris Opera recently, at which Weingartner conducted.

Brewer.—John Hyatt Brewer has been unanimously elected a Fellow of the Brooklyn Institute of Arts and Sciences, in return for his distinguished services to American music.

Strauss.—Richard Strauss has composed a march which he has dedicated to Emperor William, and which he has arranged for a military band, for orchestra and for piano.

Farrar.—Geraldine Farrar is again ill, although not seriously, yet sufficiently so to have caused the postponement of "Le Clown" which was to have been produced recently at the Nouveau Theatre, Paris.

Cavaliere.—Lina Cavaliere, who will be heard at the Metropolitan Opera House next season, made her début in St. Petersburg not long ago in the title rôle of "Manon" and according to the local critics, made a "triumphal success."

Mahler.—Gustav Mahler's acting version of "Don Giovanni" is so well liked in Vienna that now he is preparing one of "Figaro's Wedding." His purpose in both is to make them more like music-dramas and less like concerts in costume.

Davies.—Ffrangcon Davies, the English barytone, who sang at the Cincinnati Festival, is a man of scholarly attainments. He was graduated from the Jesus College, Oxford, taking two degrees. At present he is teaching in the Royal Conservatory.

Schradieck.—Henry Schradieck, the German violinist, celebrated his sixtieth birthday on April 29. Schradieck has taught many such artists as Maud Powell and Theodore Spiering and ranks among the greatest instructors in America. He lives in Brooklyn.

Rosenthal.—Moritz Rosenthal has been appointed by Gabrielle Faure, director of the Paris Conservatoire, as one of the jurors in the competition for the Diemer prize. The contest takes place next week. Among Mr. Rosenthal's associates on the jury are Paladilhe and the composers Saint-Saens and Massenet.

DR. HAM SAYS QUARTETTE CHOIR IS PERNICIOUS

TORONTO ORGANIST DISPARAGES MODERN METHODS OF CHURCH MUSIC.

Sees Menace in "Theatrical" Effects Introduced into Public Worship and Deplores Increasing Spirit of Professionalism.

TORONTO, May 14.—Considerable discussion has been aroused in local musical circles by the paper recently read by Dr. Albert Ham, organist of St. James' Cathedral, before the Ministerial Association. In his address the speaker declared, "The quartette choir is a pernicious institution," and otherwise took exception to modern methods in church music.

The question as to whether a choir should be voluntary or paid, the speaker said, was a serious one, which he would not argue, but he would content himself with a quotation from Canon Farrar: "The spirit of professionalism in a choir is the ruin of the spirit of devotion in a congregation."

"Is there not too commercial a spirit existing among us to-day?" asked Dr. Ham. "I have heard recently," he went on, "of cases of actual bribes being offered to young singers to forsake their own church for another. Surely this system is all wrong; it is not honorable, and it is part of the duty of ministers and choirmasters to discourage and discountenance such a state of things."

"The taste for the dramatic, or perhaps I should call it the theatrical in music," continued the speaker, "is much too prevalent, and is, I think, leading to a great deal of mischief. Nowadays church organ accompaniments describe everything, 'the lions roaring after their prey,' 'the mountains skipping like lambs,' and the 'waves raging horribly.'"

"All of this sort of thing is meretricious and out of place in public worship, and organists or choirmasters who encourage such childish antics are unworthy to hold a position in the Church."

"DIE MEISTERSINGER" SUNG.

BRUSSELS, May 14.—"Die Meistersinger" produced at the Théâtre Royal de la Monnaie, caused much favorable comment.

Albers made a fine *Hans Sachs*. Renaud was the best *Beckmesser* ever heard here. Mile. Donalda was a graceful and fine *Eva*, singing with much taste, and Mme. Bressler-Gianoli, as *Magdalena*, put into this rôle all that an artist could.



"How did you enjoy the deaf and dumb concert?" they asked.

"We didn't hear it, we closed our eyes," we responded, tactfully ignoring their approbation of our wit.

"Do you sing 'Forever and Forever'?" he asked, soulfully.

"No," responded the practical girl, "I stop for meals."

"What comes after 's'?" asked the fond mother, exploiting her son's newly acquired knowledge.

"T," responded Algernon.

"And after 't'?" queried his mamma.

"Music teacher and pa kisses her," spluttered Algernon, and he still wonders why father doesn't speak to him.

"No use!" muttered Nero hoarsely, while the gleam of burning Rome illumined the fair Italian sky, "that Mendelssohn Concerto wasn't meant to be played on a fiddle," and in utter despair, he butchered three male sopranos.

There was a pianist named Bang, Who doted on playing Shopang, But his spelling was bad And it made him feel sad That he never could master Sang-Sang.

Mrs. Ascum—"Does that Miss Drumm next door own her piano or does she rent it?"

Mrs. Knox—"Usually she rents it."—Philadelphia Press.

BUSY SEASON FOR MRS. TURNER-MALEY

New York Soprano Has Appeared With Many Well-Known Musical Societies Throughout The East.

Florence Turner-Maley, the New York soprano, has had an exceptionally busy season this year. Her recent appearances have been at many of the important musical functions in the East, among them the



FLORENCE TURNER-MALEY, Soprano Who Has Been Exceptionally Busy This Season.

Baptist Temple Festival in Brooklyn, the Irish Music Festival in New York, St. Vincent de Paul Society concert, Atelier Club concerts, and several oratorio performances and private musicales.

Mrs. Turner-Maley has sung also with the Mendelssohn Glee Club, the Banks Glee Club, the Manuscript Society, the Neighborhood Club Association, the Schubert Glee Club of Jersey City, Women's Club of Montclair, N. J., Brooklyn Amateur Musical Club, Gounod's Ladies' Choral Club, Cosmos Club of Jersey City, and the Literary Club of Brooklyn. She was soloist twice at the popular concerts in the Cincinnati Music Hall, and has been heard at several of the Aeolian concerts in Aeolian Hall, New York.

Mrs. Turner-Maley is a pupil of Saenger, of New York, and Jacques Bouhy, of Paris. After several years of study in France, she returned to New York, filling, in succession, positions as soloist in the Church of the Pilgrims, Brooklyn, and the Brick Presbyterian Church, New York. She has a voice of wide range and natural beauty of tone. These qualities are emphasized by her judicious vocal methods. From present indications the coming concert season will be an active one for her.

FINE CONCERTS IN ALBANY FESTIVAL

Three Important Choral Numbers are Brought Forth by Conductor Arthur Mees.

ALBANY, N. Y., May 14.—The fifteenth annual festival of the Albany Musical Association, which took place in Harmanus Bleecker Hall last week, was marked by three concerts of exceptional merit, the performance of three important choral works, and a splendid patronage on the part of music lovers in this part of the State. The Boston Festival Orchestra, under Emil Mollenhauer, and the soloists—Josephine Knight, soprano; Mrs. Bertha Cushing Child, contralto; Edward Johnson, tenor, and Gwylm Miles, barytone—did much to make the festival the most successful in the history of the association.

Arthur Mees, the director of the Choral Society, received an ovation as he came forward to conduct the closing concert. The programme on this occasion was the best of the series, containing A. Goring Thomas's "The Swan and the Skylark"; MacDowell's "Indian Suite," Op. 48, for orchestra and Parry's "Pied Piper of Hamelin." In the last named number, Mr. Miles and Mr. Johnson stirred the audience to prolonged applause by their meritorious renditions.

The afternoon concert was given by the orchestra and soloists, and brought to the attention of the auditors, Maud Powell, the violiniste. Her offerings were Saint-Saëns' "Introduction and Rondo Capriccioso" and Sarasate's "Gypsy Melodies." Louise Ormsby sang the aria from "Tannhäuser,"—"Dich Theure Halle," and Albert Quesnel sang the "Cielo e Mar" aria from Ponchielli's "La Gioconda."

WHAT THE GOSSIPS SAY

A well known American soprano, noted for the evenness of her voice and the utter absence of breaks between the registers, attended a lecture not long ago in which the speaker dwelt at great length upon the chest tones, the middle register and the head notes, and the absolute necessity of knowing where the one ended and the other began. So impressed was the singer with the lecture that at her next recital in Canada, she could think of nothing save the registers of her voice, and despite the fact that this was her first appearance in the city, she made an utter failure. Just what moral there is to this little story is not clear, unless it be that "too much knowledge is a dangerous thing."

Two pianos recently went on strike in Berlin in adjoining halls, and on the same evening. In the Philharmonic Hall, the concert of the Wagner Verein was fifteen minutes late because the concert grand piano declined positively to allow its case to be opened. Several of the attendants grunted and groaned and pushed and shoved, but the recalcitrant piano declined to be jollied or coerced into submission. Finally a united effort forced open the lid and the concert began. In the Beethovensaal, where Wassily Sapellnikoff, the Russian pianist, was giving a recital, the performance had to be stopped after the first movement of the opening sonata by Glazounoff until an over-garrulous string could be hypnotized into behaving itself. Even as it was, the piano was sulky all the evening.

It is a decided jump from Berlin to Seattle, but in the Western city there happened, not long ago, a *contretemps*, in which a piano figured prominently. It was a musicale given by the Ladies' Musical Club of that city, and a Mr. Rose was scheduled to play. Mrs. Peirce, president of the club, had made the usual introductory re-

marks and the stage was clear for the pianist. When he did not appear, curiosity gave way to impatience and finally to indignation, when it was learned that he refused to so far demean himself as to raise the piano lid. Finally two women members of the club, mounted the stage and raised the lid and Mr. Rose consented to play. That his reception was none too cordial, can well be imagined.

The three-year-old daughter of a musician was at a piano trying to pick out "My Bonnie Lies Over the Ocean." After repeated failures, she turned to her mamma with a disgusted look, and exclaimed:

"This piano can't say that." And since then nothing could again induce her to go near the instrument.

Lilli Lehmann, who is now sixty-one and only the other day created a profound impression in Paris by her singing in a concert performance of "Don Giovanni," became a vegetarian more than ten years ago. She decided that meat made her nervous and that she needed less to eat and more exercise. To meet this last contingency she had a pool dug in the grounds of her home near Berlin and there she swims every day when the warm weather comes. The treatment in her case seems to have met with success, as she is to-day less nervous than many women younger than she.

Emma Eames is another singer who suffers so greatly from nervousness that she never allows anybody to speak to her during a performance. Even her husband is not allowed to come into her dressing room from the time she goes to the theatre—two hours before the performance usually—until the curtain has fallen for the last time. She follows the example of Mme. Lehmann and tries by diet to overcome this nervous weakness.

Music in The Philippine Islands.

"The Filipinos must have music," writes William B. Freer in his new book, "The Philippine Experiences of an American Teacher" (Scribners). He relates how the Government maintains bands of music travelling up and down the road, stopping a day at each of the construction camps.

"Never a town so poor that it has not its band of music; never a hamlet so poverty-stricken that it has not an orchestra of a few musicians. . . . Among the Christianized peoples, all important ceremonies are performed to music; and especially in Nueva Vizcaya has this custom a strong hold. There the babies are christened, dwellings are blessed, saints' days are celebrated, couples are married, and corpses are buried to music of brass band or orchestra, or both. The procession marches

to and from the church with the band, the straggling musicians barefooted and without uniforms. My feelings were shocked upon observing that at some funerals the liveliest airs were played; upon an occasion, a funeral procession wended its way to the cemetery to the music of 'There'll Be a Hot Time in the Old Town Tonight.' It is needless to say that the people, not knowing the words of the song, were attracted only by the melody. In explanation of this custom Tomás said: 'When a young child dies its soul ascends directly to heaven. Therefore, we are glad and our music is joyous. But when an old person is taken, he must suffer in purgatory. Hence, there is cause to mourn, and our music is doleful.'

ORANGE, N. J., SOCIETY SINGS.

Mendelssohn Union Gives Enjoyable Concert Under Mr. Mees's Direction.

ORANGE, N. J., May 14.—The May concert of the Orange Mendelssohn Union proved to be the most interesting function ever given by that society. The programme contained two choral works—A. Goring Thomas's "The Swan and the Skylark" and C. H. H. Parry's "The Pied Piper of Hamelin"—and two orchestral numbers, "A Southern Fantasy," by W. H. Humiston, of East Orange, and Wagner's "Siegfried Idyl." The union did creditable work under the direction of Arthur Mees.

Solo parts were satisfactorily filled by Mrs. Viola Waterhouse, soprano; Marguerite Hall, contralto; John Young, tenor, and Thomas Daniel, basso. Mr. Young's performances in the Parry number were deserving of especial credit.

OFFER \$100 PRIZE.

Chicago Madrigal Club Announces Competition for Composers.

CHICAGO, May 14.—The Chicago Madrigal Club announces its fourth annual prize competition for the best musical setting of the poem "A Wet Sheet and a Flowing Sea" by Allan Cunningham. The W. W. Kimball Company of this city have endowed the club with an annual prize of \$100 to be given to the successful competitor.

D. A. Clippinger, No. 410 Kimball Building, Chicago, will receive the compositions. John Hyatt Brewer, the organist, won the last prize awarded by the club.

WUNDERKIND PLAYS PIANO FOR POPE

Eleven Year Old Miecio Horzowsky Entertains Pius X with Brilliant Performance in Vatican.

ROME, May 15.—Miecio Horzowsky, the infant prodigy from Poland, who has been making a tour of the Italian cities giving wonderful performances on the piano, was recently in Rome, where he gave several concerts, which were attended by the members of the royal family and by all the aristocracy of the city.

Pius X., who is himself more than an amateur musician, expressed a wish to have the child wonder perform in his presence, and accordingly an invitation was sent to him to come to the Vatican. For an hour and a half the little Miecio, who is only 11 years of age, played on the piano in the Pope's private sitting room and received the warmest commendations from Pius X., who presented him also with a magnificent gold medal.

Following the example set by the Pope, several Cardinals and high prelates desirous to hear the young performer, arranged for a concert in the main hall of the Roman Seminary at Saint Apollinaire, and the immense audience which attended the concert was composed exclusively of Roman prelates and clergymen, and of the pupils of the several Catholic colleges. Several Cardinals, who attended, congratulated the young artist and were enthusiastic in their praise of his artistic ability.

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GRIEG RECEIVES AN OVATION IN LONDON

NORWEGIAN COMPOSER ACCLAIMED AT FIRST OF TWO INTERESTING CONCERTS.

Assisted by Johanna Stockmarr, Tita Brand and Antonia Dolores, he Conquers British Audience.

LONDON, May 17.—Edvard Grieg gave a concert here tonight, the first in many years, assisted by Johanna Stockmarr, who played Grieg's Concerto in A minor; Tita Brand, who recited the "Bergliot" text of Grieg's lyric suite, opus 54; Antonia Dolores, who sang the composer's "A Swan," "From Monte Pincio" and "Solvejg's Cradle Song." In addition the orchestra played Grieg's "Peer Gynt" suite. The great Norwegian composer had a royal reception, almost as great as that which Liszt received when he appeared here first.

The next concert will take place on May 24, when the following programme will be given:

Sonata in A minor (Violoncello and piano-forte).....Grieg
Prof. Hugo Becker and Dr. Grieg
Songs, accompanied by the composer.....Grieg
Pianoforte solos:
"Gangar".....Grieg
Popular air.....Grieg
"The Mountaineer's Song".....Grieg
"Wedding Day at Troldhaugen".....Grieg
Dr. Edward Grieg.
Songs accompanied by the composer.....Grieg
(a) Det første Møde.....Bjornson
(b) Med en Primulaveris.....Faulsen
(c) Jeg elsker dig.....H. C. Andersen
(d) God Morgen.....Bjornson
Mme. Emma Holmstrand.
Sonata in C minor, Op. 45, for violin and piano-forte.....Grieg
Johannes Wolff and the Composer.

There is a possibility that Grieg will be heard in the provinces before returning to his native land.

NEW BERLIN OPERA HOUSE NOT IN SIGHT

Much Discussion About Location of Proposed Building But No Steps Taken Yet.

BERLIN, May 14.—The "Vossische Zeitung" denies, on supposedly reliable authority, the report that the Kaiser recently rejected a plan for the new Opera House, and claims that the conference held concerned only the location of the projected edifice. At present there are three locations under discussion. First, there is the lot where the present Opera House stands, which commends itself on account of its fine situation on Unter Den Linden. Then there is the area now occupied by Kroll's Theatre. It is rather small but, situated as it is, across the park from the Parliament Buildings, it offers an opportunity for the erection of an imposing pendant to them. Lastly, the place between Königgrätzerstrasse and the Siegesallee, opposite the corner of Lennéstrasse, is suggested. The statues would not be interfered with, but it would mean the sacrifice of part of the Tiergarten, which would not be approved by the lovers of this beautiful natural park. The great advantage of this location is its proximity to Potsdamerplatz.

As a matter of fact, however, nothing is as yet decided. It will still be some time before any definite steps are taken, and before the much talked of new Opera House is an accomplished fact several years will probably have elapsed.

Paris Aids San Francisco.

PARIS, May 15.—Charpentier's "Louise" was produced last night at the Opera Comique, with Mary Garden, the American singer in the principal rôle, for the benefit of the San Francisco sufferers.

The theatre was donated by M. Carre, its director, and the American Ambassador and other prominent members of the American colony here, were present to help the worthy cause.

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The Composer of and Stars Appearing in "L'Ancêtre."

The above is a snapshot, taken at Monte Carlo, and shows the composer, librettist and stars of "L'Ancêtre" which proved so successful at its recent premiere in that city. From left to right, there are M. Lequien, adjoining whom, with an opera glass slung over his shoulder, is Rousseliere, the blacksmith tenor, who will be heard in this country next season. The stout woman next to him is Mme. Litvinne, and behind her stands Renaud, Hammerstein's new barytone.

Of course everyone will recognize the likeness of Camille Saint-Saens. Behind the noted composer stands Raoul Gunsberg, the librettist, and next to him Geraldine Farrar, the American singer who will be heard at the Metropolitan Opera House next winter. At the extreme right is Mlle. Charbonnell.

FROM BEYOND THE SEAS

When Schaliapine, the Russian basso, sings the part of Mephistopheles in "Faust," he wears scarcely any clothes, and instead of tights, covers his skin with a bronze paint. His gestures flash with the glint of it, and his body glitters at every movement. The spectators at the opera, at Monte Carlo, "sat up" when they saw for the first time this exercise of a barbaric imagination.

The season of summer opera at the New Royal Opera House (Kroll's Theatre) in Berlin, opened this year on May 12. The principal conductor is Dr. Kunwald.

A statue of Lortzing is to be erected in the Tiergarten in Berlin. It will be four metres high, presenting a life-size figure of the popular composer, the base to be decorated with reliefs illustrating scenes from his operas. The work has been entrusted to Professor Eberlein.

The Musikverein in Kiel recently gave a Richard Strauss concert at which Strauss himself conducted. In addition to his latest composition, the "Kaisersmarsch," with which the concert opened, the programme contained his "Wanderers Sturmlied" and "Ein Heldenleben."

The Berlin critics, commenting on the attention Dr. Kunwald attracted as conductor of the opera at Kroll's Theatre, last summer, and his success this spring at the popular concerts of the Philharmonic Orchestra, express the wish that he may be induced to leave Frankfurt-on-Main and identify himself with the musical life of Berlin.

Leoncavallo's opera, "Zaza," was recently given for the first time in Germany at the Hoftheatre in Cassel. It aroused great enthusiasm.

A BEETHOVEN FIND.

MSS. in Berlin Royal Library Said Not to Bear Earmarks of Master.

VIENNA, May 14.—At the last concert here of the Society of Chamber Music for Wind Instruments, a manuscript sonata in B for flute and piano, by Beethoven, was introduced. Herr van Leeuwen, the flutist of the organization, copied the manuscript in the Royal Library in Berlin, to which it belongs, transposed the flute part here and there, and in this form produced it.

The composition, however, possesses no feature that would betray such a distinguished origin, a fact which justifies the supposition that it is not authentic. The contents are too insignificant even for Beethoven's youthful days in Bonn.

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In Monte Carlo a new three-act opera, "Hans der Flötenspieler," by the French composer, Louis Ganne, was recently produced with great success. Hans is the hero of Browning's "Pied Piper of Hamelin."

At a recent concert of the Royal Russian Musical Society in Moscow, Professor Leopold von Auer introduced Richard Strauss's "Till Eulenspiegel" to Moscow music lovers, and the work created so much enthusiasm that it had to be repeated.

Richard Buhlig, the American pianist, has been very successful of late in Germany, as he was last winter in London. Buhlig, who was a pupil of Leschetitzky, although only in his twenty-seventh year, is rapidly reaching first rank among pianists. He has a brilliant technique, a good tone and a charming personality, which he infuses into his work.

Puccini is writing an opera on the hackneyed plot of Marie Antoinette's life. This is in ten acts, or tableaux, and shows the Queen from early girlhood to her death. The first tableau shows her at the Court of Vienna, when the French Ambassador goes to demand her hand for the Dauphin of France. The Court of Vienna is here seen in all its sumptuous luxury. The second act brings Marie Antoinette and the Dauphin to Paris. This is also an act of great brilliancy. The third act shows the poor, frivolous Queen at Trainon. Then begin her troubles at the Tuileries, Varrennes, etc., and her arrest and interrogatory. The final scene of all is the interview between her and the Queen. Puccini has here a mighty canvas to embroider with his music. He is not particularly in love with the subject, however.

PEASANTS HONOR VERDI.

Humble Offering of Gratitude and Affection to Memory of Composer.

BERLIN, May 14.—A dispatch from Milan describes a touching tribute that was recently accorded Verdi's memory in Roncole, the birthplace of the great maestro. There was no music, no speech, no waving banners, no be-frocked guests of honor; just a modest procession of several hundred peasants, headed by the village priest in his robes, which walked quietly to the simple house in which the composer of "Rigoletto," of "Trovatore," of "Aida," was born. At a sign from the priest the people knelt down for prayer, after which a tablet was unveiled which stated that it was erected by the poor of the village, who wished to express their gratitude in this manner. As a matter of fact, it was erected by fifty poor families to whom Verdi had made small bequests. An Italian musical journal, "Il Trovatore," remarks rather sharply: "It is, perhaps, the first memorial that has ever been erected out of genuine gratitude and veneration and not by a committee of decoration seekers."

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MUSIC AT FLOOD TIDE IN THE FATHERLAND

SUBSIDIES OF GERMAN CITIES TENDING TO ENCOURAGE THE ARTS.

Frankfurt, Mannheim, Wiesbaden and Cologne the Most Liberal—Berlin, Hanover and Cassel Contribute Nothing.

BERLIN, May 15.—Recently published statistics of the outlay for theatres, orchestras and other musical purposes in the forty-four cities of the realm, with more than 80,000 inhabitants, afford an interesting idea of the practical interest the Germans take in music. These do not include subsidies to conservatories.

For theatres, Frankfurt-on-Main heads the list with \$118,351; Mannheim follows with \$86,049; then comes Wiesbaden with \$59,829; Cologne with \$53,275; Mainz with \$27,526; Strassburg with \$24,662, and Halle with \$20,651. Bremen grants only \$952, Karlsruhe \$750, and Altona \$275. There are eleven cities that make no grant whatever to theatres.

For musical purposes, Mannheim leads with \$30,968, followed by Strassburg with \$22,250 and Düsseldorf with \$17,669. Fourteen cities make no grants for music.

Summing up the complete outlay for theatres, orchestras and other musical purposes the lead is still held by Frankfurt-on-Main, with \$118,041, even though it grants nothing to orchestras, and after it comes Mannheim with \$117,918, Wiesbaden with \$59,979, Cologne with \$57,043, Strassburg with \$46,912, Düsseldorf with \$39,499, and Mainz with \$35,321. Berlin, Charlottenburg, Schöneberg, Rixdorf, Hanover, Cassel and Braunschweig make no grant for either theatre or music.

From the number of private theatres in the capitals of the different states it is to be inferred that the royal theatres are by no means sufficient to meet the people's demands for art.

PROMINENT PRAGUE MUSICIAN ELOPES

Viola Player of Famous Bohemian String Quartette Decamps with Wife of Another Man.

PRAGUE, May 14.—Oscar Nedbal, the violist of the celebrated Bohemian String Quartette of this city, has disappeared. From Budapest he wrote to a lawyer here giving him instructions for the arrangement of his affairs, but since then he has not been heard from. As it is a case of elopement with the wife of another man, it is supposed that he and the woman in question have fled to Siebenbürgen, where, after a six weeks' sojourn, they will be able to marry without fear of the bride's being prosecuted for bigamy. In the meantime the Bohemians have found a fine substitute for Nedbal in the Prague violist, Herold.

British Band Coming.

BERLIN, May 15.—The band of the Northumberland Yeomanry Hussars, forty-six strong, is now in Berlin. It is said that it will make a tour of the chief cities of the United States, beginning in Boston.

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PROGRAMME OF MUSIC TEACHERS' CONVENTION

INTERESTING SUBJECTS WILL BE DISCUSSED AT MEETING IN OBERLIN, O.

Prominent National Authorities are Scheduled to Speak at Sessions to be Held in Ohio City During Last Week in June.

OBERLIN, O., May 15.—An outline of the programme of the twenty-eighth annual convention of the Music Teachers' National Association, to be held in this city, on June 26 to 29, has been issued as follows:

Tuesday, June 26, 8 p.m. Informal Social Gathering at the Conservatory of Music, which will be the headquarters of the Convention.

Wednesday, June 27, 9.30. Formal Opening, with Greetings on behalf of Oberlin College—by President Henry C. King.

9.45. Illustrated Lecture: "An Opera of the 17th Century" (Cesti's *Il pom d'oro*)—by Albert A. Stanley, University of Michigan.

10.45. Paper: "Some European Musical Associations"—by O. C. Sonneck, Musical Librarian, Library of Congress.

11.30. Business Meeting.

2.15. Vocal Recital.

3.00. Discussion: "The Study of Music in the College"—by H. Dike Sleeper, Smith College, Albert A. Stanley, University of Michigan, and Abram Ray Tyler, Beloit College.

4.00. Discussion or Round Table: "The Curriculum of Piano Study"—opened by August Celger, Gainesville, Ga.

8.00. Organ Recital.

Thursday, June 28, 9.30. Discussion: "Music in the Secondary School."

"The College and the Secondary School" by Leonard B. McWhood, Columbia University.

"Credits for Individual Study in Applied Branches," by Ralph L. Baldwin, Hartford, Conn.

"What may the Secondary School Demand from below?" by speaker to be announced.

11.00. Paper: "Unification in the Educational System," by George C. Gow, Vassar College.

11.30. Business Meeting.

2.15. Piano Recital.

3.00. Discussion: "The Beautiful in Music" by T. de Laguna, University of Michigan, John C. Griggs, Vassar College, and P. C. Lutkin, Northwestern University.

8.00. Recital of Modern Music by the Faculty of Oberlin Conservatory.

Friday, June 29, 9.30. Discussion: "The Conservatory of Music, its Aims and Possibilities," by Frank Damrosch, Institute of Musical Art, Willard Kimball, University of Nebraska, and a speaker to be announced.

11.00. Paper: "Historical Study," by Edward Dickinson, Oberlin Conservatory.

11.30. Business Meeting—Election of Officers.

2.00. Chamber Music Recital.

2.45. Paper: "Culture Courses," by Thomas W. Surette, New York City.

3.15. Paper: "New Aspects of Teaching," by speaker to be announced.

4.00. Adjournment.

Prof. Charles W. Morrison of this city, has charge of the arrangements for guests, and announces that excellent accommodations have been secured for the delegates. The detailed programmes are now in press and are to be had of Prof. George W. Andrews.

Sternberg Annual Matinee.

PHILADELPHIA, May 14.—The Sternberg School of Music gave its sixteenth annual matinee at Witherspoon Hall on Saturday afternoon of last week. The programme included (in addition to several piano quartets and solos by members of the conservatory class) Auber's "Masaniello" overture, by the orchestra class; "The Bees" and "The White Butterfly," from Denza's "Garden of Flowers," given by a female chorus, and Haydn's "Toy Symphony," by the juvenile class. Vicux-temp's "Fantasie Appassionata" was played by Domenico Antonio Bove, a boy violinist; Beethoven's "Rondo in C," by Dorothy Goldsmith, pianiste; while Raff's piano duet, "Tarantella," in D, Robert Armbruster, and the veteran Von Sternberg.

At the second organ recital in the John Raymond Memorial Church, Scranton, Pa., on May 10, J. Warren Andrews was assisted by Miss Garigan, contralto, in the presentation of a programme of Handel, Bach, Wietzke, Brahms, Jensen, Buck, Dvorak and Guilman numbers.

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There's a Woman Like a Dew Drop, Song for Barytone.....	.60
Five Songs to Spring, a Cycle of Song for Medium Voice.....	1.25
O World, Be Nobler! Trio for Female Voices.....	.08
Sister, Awake! Trio for Female Voices.....	.15

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Silas G. Pratt's Reminiscence of Liszt

Silas G. Pratt, the musician, composer and author, who has recently founded the Pittsburg College of Music, describes, in an interesting article written for "The Pittsburg Bulletin," a picnic which the Countess Hohenstein gave, with Liszt as one of the guests. Mr. Pratt, who was one of the "Lisztianers," as the followers of the great composer were known, tells how the coterie would discuss musical subjects in Liszt's presence and then listen attentively to the master's contentions. During the picnic on the outskirts of Weimar, the Countess asked Liszt:

"What is it in Chopin's music that brings such a peculiar feeling of sadness over me, even when the pieces performed may appear bright and sweet?"

"Ah!" replied Liszt, "that is a question many have asked me before. It is, indeed, most difficult to describe, but Chopin himself once explained it, or at least indicated a key to that wonderful arcanum of his inspired soul."

"Please tell us," we exclaimed in unison, and the great friend of the "tone poet" nodded assent as he raised the cup and sipped the coffee. Then, with a quick glance over the scene, an upward movement of his shaggy eyebrows, he said:

"Madame Dudevant once asked that same question when she had been moved to tears by Chopin's playing; and he, responding to the moistened eyes with a candor rare indeed, replied: 'that her heart had not deceived her, for whatever his transitory pleasures, he had never been free from a feeling which might almost be said to form the soil of his heart, and for which he could find no appropriate expression except in his own language, no other equivalent for the Polish word 'Zal!' This he repeated several times as though his ear thirsted for the sound of the word!'"

"But what does 'Zal' signify?" inquired the Countess, eagerly. "It is most interesting, isn't it?" she exclaimed.

"Zal' is indeed a strange substantive, embracing a strange diversity, a strange philosophy!" said Liszt, and continued: "It includes all the tenderness, all the humility of a regret borne with resignation and without a murmur, while bowing before the inscrutable decrees of Providence; but changing its character as soon as addressed to man, it signifies excitement, agitation, rancor, revolt full of reproach, premeditated vengeance, menace never ceasing, and even bitter, if sterile, hatred."

"Zal' In truth, it colors the whole of Chopin's compositions," concluded the great virtuoso. "That makes clear and



SILAS G. PRATT,

Who has Founded the New Pittsburg College of Music.

intelligible so much of my own feelings especially when I hear you play so divinely," exclaimed the Countess, and Liszt, quickly responsive, smiled and patted her hand deprecatingly.

Mr. Pratt, who now resides in Irwin avenue, East End, Pittsburg, has spent many years in musical study abroad and his long experience as a pianist and teacher, and as a composer and producer of grand opera and symphonic works makes him a valued addition to Pittsburg's musical colony. While living in New York he became one of the founders of the Manuscript Society, which produced his "Serenade," for string orchestra, and his third symphony, "The Tempest."

In 1895 he became principal of the West End School of Music in New York. He has given special recitals of Chopin's compositions in New York and vicinity, achieving distinction as an interpreter of his works. It was upon the advice of Anton Seidl that Mr. Pratt took up his residence in New York, producing there his illustrated concert lecture, "From Pan to Wagner," being the transmigration of a tune in twenty-three numbers.

Mr. Pratt composed and produced under the auspices of the Grant Monument Association the "Allegory of War in Song." He attended the Columbian Exposition and directed the "American Day" programme, directing a chorus of seventy-five thousand people on that occasion besides projecting and managing the great "Chicago Day," when seven hundred and forty thousand people paid admission to the Exposition.

MEMPHIS HEARS DAMROSCH.

Zudie Harris Plays Concerto with New York Symphony Orchestra.

MEMPHIS, TENN., May 15.—Walter Damrosch and the New York Symphony Orchestra met with great success at their appearance in this city last week. An interesting feature of the second part of the programme was the performance of Zudie Harris, the Southern pianiste, whose lovely tone and purity of phrasing is expressing to the world the beautiful music of her native land. Miss Harris played her own concerto, which received enthusiastic applause.

The orchestra brought out the poetic effect of each number on the programme in a delightful manner.

Interesting Lectures Heard.

The lectures this week at the endowed Institute of Musical Art, in the historic Lenox Mansion, Twelfth street and Fifth avenue, New York City, included the following: "Folk Song in America," by Henry E. Krehbiel; "Chopin and Liszt," by Waldo S. Pratt; "Wagner from the Singer's Viewpoint," by W. J. Henderson; and one of the series by Morris Loeb on "Acoustics."

Columbia Philharmonic Concert.

Columbia's Philharmonic Society held its second annual concert at the Horace Mann Auditorium, New York City, May 10. The "Vorspiel," from Rutner's opera "Prinz Ador," was rendered for the first time in America. Mrs. Avis Day Lippincott and Mary G. Hyde were the soloists.

"LAZARUS," A NEW ORATORIO, IS SUNG

William M. S. Brown's Composition, a Work of Merit, is Effectively Interpreted.

WILMINGTON, DEL., May 14.—A large audience heard the initial performance, in West Presbyterian Church, last Tuesday night, of the oratorio "Lazarus," composed by William M. S. Brown of this city.

Carried by a chorus of eighty voices, assisted by a full orchestra, the harmony of the work was brought out to the fullest extent, and the quartette of soloists interpreted the arias and recitative parts with a sympathy worthy of professionals. Mrs. Victor R. Pyle was the soprano; Mrs. Frederick A. Ross, contralto; H. Howard Carver, tenor, and Frank H. Mason, basso. Trios, quartettes and duets of rare beauty abound throughout the oratorio and demonstrate Mr. Brown's skill in blending, harmonizing and arranging, as well as in composition. The finale chorus, "Great Is the Lord," is a triumphant close to an excellent work.

Mr. Brown presided at the organ and J. T. Clymer directed the musicians and chorus in a skilful and effective style.

Scenic Artist Arrives.

Arriving on the *Majestic*, May 10, was Philip Howden, of London, the first of Mr. Hammerstein's large corps of scenic artists for the Manhattan Opera House. For several years he has painted much of the scenery for the London Alhambra productions.

PITTSBURG ORCHESTRA DEFICIT DECREASED

LOSS FOR SEASON \$31,194 OR \$6,000 LESS THAN PREVIOUS SEASON.

Receipts from Home Concerts Diminishing Continuously and Only Out-of-Town Concerts Save Organization from Serious Loss.

PITTSBURG, May 15.—The annual report of the season of 1905-6 of the Pittsburg Orchestra has just been issued, and it indicates that the season just closed was by far the most successful one, financially at least, in the history of the orchestra. The deficiency this season, which is made up by the guarantors, is \$31,194.72, or about \$6,000 less than last year.

So far as Pittsburg is concerned, the itemized receipts of the orchestra show that more of the funds were derived from concert tours away from Pittsburg than came from the regular season of concerts here.

The regular report of the orchestra hints at a possible change in the place of holding the concerts. In this regard the report says:

"While the most enduring results of the orchestra may be expected from its continued work in the Carnegie Music Hall, it is hoped that facilities will be provided in the near future for large audiences at a point nearer to the center of population of Pittsburg and Allegheny."

The disbursements of the last season, according to the report of Edward A. Woods, treasurer of the orchestra, show that musicians' salaries amounted to \$47,812; soloists, \$4,825; conductor's salary, \$10,000; manager's salary, \$2,300; expenses of out of town and special concerts, \$12,748.33; and a number of small items, making a total of \$83,688.88. The receipts are divided as follows: Season ticket sale, with auction, \$17,114.97; single admission tickets, \$7,601.75; out of town and special concerts, \$27,698.07; programme book advertising, \$3,630.23; special advertising, \$1,000; balance 1904-5 subscription from guarantors, .42, or a total of \$57,114.97.

This total leaves \$31,193.91 due from the guarantors, which has been allotted as follows: Each of 46 guarantors of \$125, \$5,625; each of 22 guarantors of \$250, \$5,500; each of 2 guarantors of \$375, \$750; each of 57 guarantors of \$500, \$28,500.

The report shows that the return from Pittsburg concerts has grown less each year for the last three, both in the sale of season tickets and single admissions, while there has been a corresponding growth in the returns from out of town concerts. In fact the profits from out of town concerts rose this season from a trifle more than \$7,000 to more than \$12,500. The routine expenses of the orchestra for local concerts this past season were more than \$2,500 less than the same expenses of the year before.

The German version of M. Widor's opera, "Die Fischer von Saint-Jean," given recently in Frankfurt-on-Main, is by Dr. Otto Neitzel, who is to tour the United States next season giving lecture-recitals.

Anita Rio

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ANDREW BLACK MAKES DEBUT IN MELBOURNE

GREAT ENGLISH BARYTONE GIVES HIS FIRST RECITAL IN AUSTRALIA.

Raises Audience to Highest Pitch of Enthusiasm—Violinist and Pianist Appear with Him in Concerts—Antonia Dolores to be Heard.

MELBOURNE, AUSTRALIA, April 15.—Andrew Black's first appearance as barytone soloist in this city was an occasion of considerable interest. His reputation as the leading barytone of England was sustained in detail. He is still in the prime of his powers, and his glorious singing raised the audience to the highest pitch of enthusiasm. Every note in his voice is equally pure, clear, and resonant; he is every inch an artist, and sings with a restraint that makes his climaxes more effective than they would otherwise be. The variety of his songs shows the catholicity of his taste and the wide range of his powers—opera, oratorio, ballad, folk song, humour and pathos, force and tenderness are all in evidence.

Ethel Sinclair played a brilliant violin solo by Arbos, and Wilhelmj's setting of the "Preislied" from "Die Meistersinger" in thoroughly capable style. In the opening item of the concert she was associated with Herr Adolphe Borschke in the first movement from Greig's C minor sonata for piano and violin, the resulting performance being distinctly good. The pianist played a stately prelude and lively toccata by Lachner with excellent effect, and subsequently gave a capable rendition of Pabst's difficult paraphrase on Tschai-kowsky's "Eugen Onégin," being encored after two of these items.

The next important series of concerts will be those of Antonia Dolores. This will be her fourth tour of Australia, and it is expected that she will eclipse all previous concert records. She is the firmest favorite in the hearts of Australian people.

Priest Lectures on the Mass.

COLUMBUS, O., May 14.—The Friday morning music history lecture hour at Miss Phelps's school was taken up by Rev. Father Francis Howard by a full exposition of the mass, its origin and meaning, after which the Cathedral Quartette, composed of Mrs. James Sheridan, soprano; Miss Kronenberger, alto; Edward Alten, tenor, and Arthur Shannon, basso, gave the illustrations, using for the purpose Haydn's Imperial Mass.

"Judith" Repeated in Louisville.

LOUISVILLE, KY., May 15.—Karl Schmidt's sacred cantata "Judith" was repeated at Macauley's Theatre tonight by the combined forces of the Philharmonic and Musical Clubs. Mrs. Sapinsky appeared in the title rôle.

VIVIENNE COHEN PLEASES DE RESZKE

Untutored New York Girl Begins Her Studies With Great Teacher.

Vivienne Ray Cohen, daughter of Meyer Cohen, manager of the Charles K. Harris music publishing house, who sailed for Paris a few weeks ago to study with Jean



VIVIENNE RAY COHEN, Whose Voice Has Charmed Jean De Reszke.

De Reszke, is making rapid strides in her work, and her famous teacher is greatly pleased with her voice. In a cable to Mr. Cohen, he said:

"Vivienne has one of the most beautiful natural voices I have ever heard, and a great future for her is assured."

Miss Cohen is only seventeen years old and has spent the greater part of her life when out of school on her father's farm in Connecticut. Although very musical, she had never taken a lesson in vocal music until she arrived in Paris, one of the conditions imposed by De Reszke being that her voice be in its purely natural condition, absolutely untutored, before he would accept her as a pupil.

New Orleans Concert Aids 'Frisco.

NEW ORLEANS, May 14.—The French Opera House was crowded on Tuesday night with a large and appreciative audience, enjoying the concert given by the Orpheon Français. Its chorus and soloists: Prof. George L. O'Connell and his orchestra and the pupils of Prof. M. Soum. The proceeds were donated to the San Francisco Relief Fund.

Kubelik in Buffalo.

BUFFALO, May 16.—Jan Kubelik gave a recital at the Teck Theatre last night and scored an unequivocal success. In his programme were pieces by Lalo, Paganini, Beethoven, Hubay and Wieniawski.

CONCERT FOR AID OF 'FRISCO'S MUSICIANS

NORTH DAKOTA MUSICAL CLUB RAISES GOODLY SUM TO HELP FIRE VICTIMS.

Varied and Interesting Programme is Presented by Members of Fargo Society—Piano Quartettes a Feature of Musicale.

FARGO, N. D., May 14.—A goodly sum was realized at the closing concert of the Fargo Musical Club, Tuesday evening, for the benefit of the San Francisco musicians who were victims of the fire.

The programme contained many interesting offerings, which were given in a satisfactory manner. A piano quartette—the Egmont overture—was played by the Misses A. Luger and Mabel Bowers, Mrs. J. Whitcomb and Mrs. W. S. Hooper. George Greaves, basso, and Mr. Lander, tenor, contributed Lansing's duet, "Guide Me, Oh Thou Great Jehovah" and Margaret Morris and Olive Lewis gave the piano duet "Brautgesang" of Jensen, Saint-Saens's cantata, "Night," was sung by the chorus of women's voices, the soprano solo being taken by Mrs. G. L. Burnam. A quartette composed of Mrs. C. H. Anheier, Cornelia Lyon, Miss Aslaug Olson and Mrs. H. A. Langlie, then played Leutner's "Fest Overture." The remainder of the programme consisted of Caracciolo, Bethoven and Grieg compositions. The members of the club are:

Active—Mrs. W. S. Stambaugh, Mrs. F. J. Thompson, Mrs. J. Whitcomb, William Zutz, Mrs. H. F. Wheelock, Mrs. W. S. Hooper, Mrs. Dillworth, George Greaves, Mrs. George Greaves, Miss Dagny Nelson, Edna Spence, Mercedes Langlie, Cornelia Lyon, Mrs. C. Kachelmacher, Olive Lewis, Mrs. H. A. Langlie, Mr. Lander, Margaret Morris, Jeanette McIntyre, Aslaug Olson, Marie Paige, N. O. Rowe, Mrs. C. H. Anheier, E. Boehmer, Mrs. G. L. Burnam, Minnie Carpenter, Anna Chisholm, Jennie Champagne, Mrs. W. J. Clapp, Mrs. Wayne Eddy, J. Paul Gross, Mrs. Jessie Hall, Mrs. Fred Irish, Miss A. Luger.

Associate Members—Harry Anheier, Dr. H. Beaudoux, L. E. Berge, Mrs. S. Boehmer, Mrs. B. Crusoe, Mrs. F. J. Campbell, Mrs. S. F. Crockett, Edna Dunning, Mrs. A. H. Dodsley, Mrs. S. Dunlop, Mrs. E. C. Eddy, Mrs. Elwell Harwood, Mrs. Eames, Mrs. R. M. Hamilton, Miss Hannan, Mrs. W. B. Howland, Mrs. O. W. Kerr, Mrs. S. S. Lyon, Mrs. McKellar, Mrs. McIntyre, Lillian Mirrick, Mrs. Emma Mitchell, Mrs. George Nelson, Mrs. J. R. Nichols, Mrs. R. A. Olson, E. V. Olson, Mrs. Russell, Mary Schlanser, Dr. Olaf Sand, Mrs. Olaf Sand, A. G. Stanton, Mrs. A. G. Stanton, Mrs. J. H. Sheppard, Mrs. A. B. Taylor, Dr. Tronnes, Mrs. Tronnes, E. J. Wiser, Mrs. E. J. Wiser, Mrs. C. G. Wolton, Miss White, Mrs. N. C. Young, C. A. Wheelock, Mrs. C. A. Wheelock, H. H. Wheelock, W. W. George.

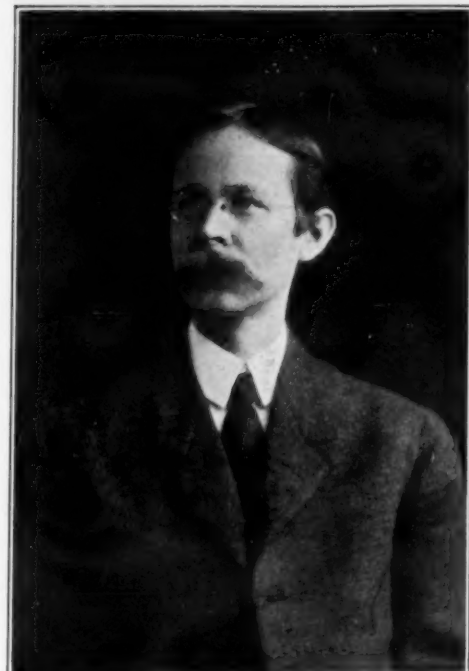
Student Members—Mabel Bowers, Mrs. A. E. Bestie, Clara Bohnsack, Herbert Malloy, Alice Olson, Miss A. Olsen, Miss M. Olsen, Gladys Taylor, Bert Wilson, Ethel Eggen, Miss Eggen, Florence Turner, Nellie Jackman, Louise Doleshy, Miss Teni Grest.

Mrs. H. A. Langlie is president of the club, and Mrs. H. H. Wheelock is the chairman of the programme committee.

FREDERICK MAXSON REORGANIZES CHOIR

Music of the First Baptist Church, Philadelphia, in Good Hands.

PHILADELPHIA, May 15.—One of the points for which Philadelphia may well claim attention is for the excellence of the musical arrangements in its places of wor-



FREDERICK MAXSON.

ship, and amongst these the First Baptist Church at Seventeenth and Walnut (the foremost and wealthiest of its denomination) stands high. Frederick Maxson, the organist and musical director, has recently reorganized his choir, and on Sunday last a special musical programme marked the event. This included "Sanctus-Messe Solonelle," Gounod; duet, "So Thou Lifest," Stainer; quartette, "The Lost Sheep," Myles Foster; anthem, "The Lord Is Exalted," West; duet, "Quis est Homo," from "Stabat Mater," Rossini.

The personnel of the new choir is as follows: Isabel R. Buchanan, soprano; Bertha Brinker, contralto; Frank N. Oglesby, tenor, and Edwin Evans, barytone, constituting the solo quartette. Mrs. W. J. Baltzel, Miss A. MacLaughlin, and Messrs. Adams and Raper constitute the second quartette, with Miss Coulston, Mrs. Morris, Mrs. Coulomb, and Mr. Stalbird render additional assistance as may be necessary.

Mr. Maxson—who is a Fellow of the American Guild of Organists—has, during the last winter, in addition to organ recitals, given Gounod's "Messe Solonelle," Handel's "Messiah," "Righteous Branch," "Holy City," "Prodigal Son," "Stabat Mater," and Sullivan's "Light of the World."

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SIoux CITY, IA., TO HAVE FINE FESTIVAL

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CHORAL UNION.

Three Concerts to be Given Under Direction of Mr. Stock, and J. W. Mather—Mendelssohn's "Elijah," With Two Hundred Voices in Choir, Among the Offerings.

SIoux CITY, IA., May 15.—The soloists at the Annual Music Festival in this city, May 23 and 24, are announced as follows: Mme. Charlotte Maconda, soprano; Mrs. Hanna Butler, soprano; Grace Munson, alto; Glenn Hall, tenor; Herbert Witherspoon, basso; Leopold Kramer, violinist; Bruno Steindel, 'cellist, and Brahm van den Burg, pianist.

The Theodore Thomas Orchestra, under the direction of Frederick A. Stock, will, it is expected, add much to the interest of the festival. The evening concerts on May 23, and the matinee on the following day, will be devoted to the orchestra and soloists.

Mendelssohn's "Elijah" will be sung by the Choral Union, under the direction of J. W. Mather, during the evening of May 24. The chorus consists of 200 voices, and is at present busily engaged in rehearsing the oratorio. All concerts will be held in the New Grand Theatre.

LANKOW PUPILS WINNING LAURELS

Five Students of Noted New York Instructor are Making Names for Themselves in Musical World.

Despite the fact that Mme. A. Lankow, the New York vocal teacher, has been convalescing from the severe injuries she sustained while traveling in Italy, she has had a most successful season, and many of her pupils have distinguished themselves in concert. The success of Mrs. Jantzen, who stepped from the audience to the stage to replace Mme. Emma Eames at the recent San Francisco benefit concert in New York, is still fresh in the minds of the music loving public. Beatrice Bowman is another example of Mme. Lankow's efficient tutelage. Her work has aroused many favorable criticisms.

Berrick J. Van Norden, who, after studying not quite two years with Mme. Lankow, was selected as one of the accompanying artists by Emma Calvé, on her recent tour of the United States. Of his work one critic said: "Mr. Von Norden actually shared honors with the star; in fact, the audience showed unmistakably real enthusiasm after each of his numbers. He has a voice of purest lyric qualities, admirably schooled and of rare flexibility. He is an artist of unusual powers."

Andreas Schneider, the barytone, is another successful Lankow pupil who has been appearing in concert, oratorio and opera, and Eduard Lankow, the basso profundo, will make his debut next September at the opera house in Dresden. The perfecting of his repertoire, together with numerous requests from out of town teachers, will keep Mme. Lankow busy at her studio until late in August. Elsa B. Harris will also be heard in opera in the near future.

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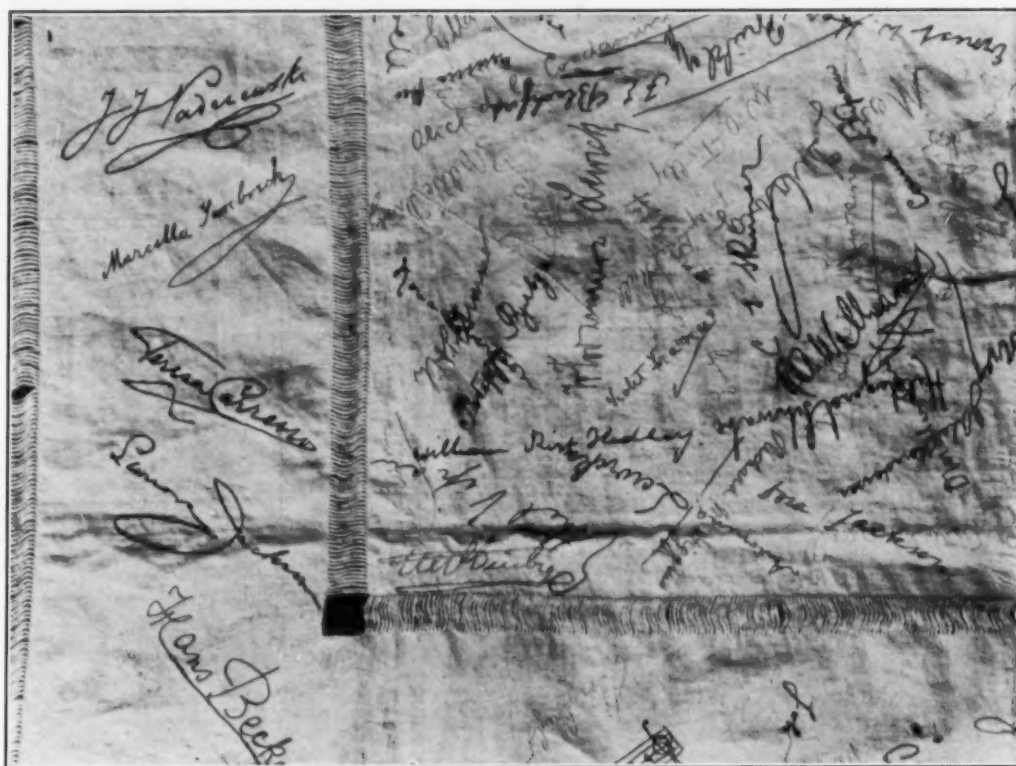


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SOUVENIR OF GREAT MUSICIANS



(By Courtesy of the Seattle "Post-Intelligencer.")

AN AUTOGRAPHED TABLE CLOTH.

SEATTLE, WASH., May 14.—A remarkable table cloth, bearing the embroidered signatures of many of the world's most famous musicians, is the possession of a young Seattle woman.

It is her own idea that she has thus carried out, by means of which she is able to keep fresh in her memory the names and the personalities of her distinguished friends. The signatures had been written in pencil in the first place by the geniuses themselves, then embroidered in silk, so that the individuality of the musicians is retained in their handwriting, thus adding immeasurably to the value of the cloth as a souvenir.

Around her table when the cloth is laid, Paderewski and Melba chat side by side with De Pachmann and Schumann-Heinck, while Sembrich and Sousa and Ysaye and Sarasate and Hubay say "how-d'ye-do" to Nikisch and Leonora Jackson and Marchesi.

The celebrated piece of linen is about four feet square and bears scores of signatures. Among them are to be found many of the greatest living composers, violinists, singers, pianists, 'cellists and conductors.

In its travels around the four sides of

the table cover, outside the hemstitching, the eye catches one famous name after another. Near one corner is Sembrich, and close to her is Paderewski. Just beyond come Klengel, the 'cellist, and Nikisch, the conductor, and Lillian Blauvelt and Hermann, the violinist, and Strauss.

Next, like a queen among the royalties about her, is Melba, the Australian nightingale, beside whom sits Auer, the violin virtuoso, with Marchesi, the singing teacher, and Busoni, the pianist, at her right. Plunkett Greene, the English basso, follows with Hugo Becker, the 'cellist, just beyond him. Ysaye, sits cheek by jowl with De Pachmann and Siloti and Sapelnikoff, three pianists from whom it is hard to select the best.

Lilli Lehmann, the eminent Wagnerian prima donna chats familiarly with Schumann-Heinck, the wonderful contralto, and little Wedekind, the petite soprano whose exquisite birdlike voice has charmed all Europe. Sarasate rubs elbows with our own Sousa, beyond whom again is Leonora Jackson, America's violinist. Teresa Carreno, the pianiste, has around her corner of the table no less notable fellow artists than Hubay, the Hungarian violinist, Eugene D'Albert and Francisco d'Andrade, the famous singer. And so it goes.

ARTHUR WHITING'S PLEASING RECITAL

Appears Before Buffalo Club in Double Capacity of Pianist and Composer.

BUFFALO, May 14.—The piano recital given by Arthur Whiting Saturday afternoon under the auspices of the Twentieth Century Club was both interesting and successful. Mr. Whiting appeared in the dual rôle of pianist and composer, and in both acquitted himself creditably, showing in the former a good technique and understanding and considerable feeling, and in the latter, decided talent and inspiration.

His first number was Schumann's "Novelletto" in F sharp minor, opus 21, No. 8, followed with Bach's "Italian Concerto" in F minor. Then came seven numbers by Brahms, including two rhapsodies, three intermezzos, a "Ballade" and a "Romance," all of which were well played and well received. Next came Dvorak's "Silhouettes" in A major and C sharp minor.

Of Mr. Whiting's own compositions, the best was "La Fileuse," which showed inspiration and knowledge of the mechanical side of composition. The others of his composition were "Color Study on a Chord," "Song of the South," and five parts from his Suite Moderne, opus 15.

Mantelli Company in Kansas City.

KANSAS CITY, May 14.—Mme. Mantelli and her English Grand Opera Company presented Verdi's "Il Trovatore" at the Grand Theatre this week. Friday night she will sing the third act of "La Favorita" and the third and fourth acts of "Il Trovatore." Signor Alberti, barytone; Mme. Noldi, a pleasing soprano, and Signor Soterra and Harry Davies, tenors, are among the principals in her company.

FROM CONCERT STAGE TO HYMEN'S ALTAR

ZUDIE HARRIS, FRESH FROM HER
TOUR WITH DAMROSCH, SUR-
PRISES FRIENDS.

Louisville Composer-Pianiste Marries on Short Notice From Fiance, Who is Called Abroad Suddenly—Couple Sail for Europe to Live in Paris.

LOUISVILLE, KY., May 14.—Zudie Harris and William Reineke were quietly married Saturday afternoon at 5:30 o'clock at the home of the bride's father, Theodore Harris, in the presence of the immediate relatives.

This announcement will come as a great surprise to Miss Harris's relatives and friends, as, indeed, it was unexpected to the interested parties themselves until two days ago.

Mr. Reineke, who is a Louisville man, has been making his home in Europe for the last four years, and while abroad met Miss Harris, to whom he became engaged. He recently returned to this country on a business trip, and being recalled to Paris, unexpectedly wired Miss Harris to get ready to be married so that she could return with him.

The bride was married in a traveling gown and the couple left at once for New York, whence they sailed for Europe. They will go at once to Paris.

Miss Harris has made a most enviable reputation for herself as a composer and a pianiste, and was most recently heard in Louisville as the piano soloist with Walter Damrosch last Monday evening, when she played one of her own compositions, a concerto.

Miss Harris is a brilliant musician and received most of her musical education in Germany, where she and her sister, Lilla Harris, have spent most of their time in recent years.

She has appeared before many audiences in Germany and France, where she was always cordially received, and made her American debut with Walter Damrosch in her home city several months ago at a concert given at Macaulay's Theatre. She recently returned from a concert tour of the South.

YONKERS CHORAL CONCERT.

Theodore Van Yorx Assists Society in Presentation of Varied Programme.

YONKERS, N. Y., May 14.—A miscellaneous programme, including Bach's cantata, "God's Time Is the Best" and S. Coleridge-Taylor's "Hiawatha's Wedding Feast," marked the second concert this season, on Tuesday night, of the Yonkers Choral Society. Will C. Macfarlane directed the chorus, which had the assistance of Theodore Van Yorx, tenor, Julian Walker, basso, and an orchestra of thirty musicians, with Carl Hugo Engel as concertmeister.

The miscellaneous numbers were Beethoven's "Egmont" overture; tenor solo, "Ah non credea l'flitta" of Thomas, sung delightfully by Mr. Van Yorx; Wagner's "Siegfried Idyl" and two basso solos by Mr. Walker. In the two large offerings the chorus did excellent work, and Mr. Macfarlane's readings proved to be effective in detail. Mr. Van Yorx sang with notable command, displaying a voice of marked beauty.

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Otto K. Schill's pupils gave a recital of interesting violin numbers in Wallace Hall, Newark, N. J., on May 11.

The Students' Musical Club of the Leefson-Hille Conservatory of Music gave an attractive programme in the Orpheus Rooms, Philadelphia, on May 5.

Margaret Coffey, a pupil of Helen Foster, in Portland, Me., presented an attractive programme at her recent recital in that city. Miss Bemah McDonald assisted.

MacDowell and Grieg were the composers whose works were presented at the Allen-Russell lecture recital, given at the studio, No. 707 Arcade, in Cleveland, O., on Friday evening, May 11.

Students of Nathan D. Davis, of the Metropolitan School of Music, gave a violin recital at the German House, Indianapolis, on May 8. Mrs. R. C. Cosner, mezzo-soprano, and Florence Flickinger, pianiste, assisted.

Pupils of Septimus Fraser, a Montreal instructor, were heard in an interesting recital at his residence in Crescent street, that city, recently. Audrey Bennett assisted in the presentation of the programme with two songs.

The younger students of the violin classes of Evangeline Larry, a Providence, R. I., teacher, gave a recital in the Rose Studio of that city on May 8. Harriot Barrows and Charles Everett contributed several vocal numbers.

The Normal Institute for Music, of Joplin, Mo., announces a summer season of three weeks, beginning June 4, under the direction of W. L. Calhoun. A series of concerts and recitals will be given in connection with the course.

The Steckelburg Quartette gave the last of its concerts for this season on April 26, in the Second Presbyterian Church of Lincoln, Neb., before an appreciative audience. The programme represented the more popular works that have been given during the winter.

The one hundred and twenty-seventh organ recital of Hugo Troetschel took place on May 14, at the German Evangelical Church in Brooklyn. Gertrude Hinz, soloist of the First Baptist Church of Plainfield, N. J., and Mary E. Meyerholz, assisted.

The Canton Symphony Orchestra will give a series of eight concerts in Cleveland, O., next season. It is planned that a soloist of national reputation will be engaged to appear at each concert. The orchestra plays under the direction of Charles G. Sommer.

The pupils of Miss Groff's School of Vocal Music gave their closing concert at Musical Fund Hall, Philadelphia, on May 8, before a large audience. A varied programme was presented, the accompaniment being played by William Silvano Thunder and Louise A. Zogbaum.

The Haydn Club of Oak Lane, Philadelphia, which was recently formed under the direction of Mrs. Gertrude Hayden Fernley, gave its second concert in the Presbyterian Church on May 8. The soloists were Theodore H. Harrison, barytone; Bertrand A. Austin, cellist, and Louise Schrader Eltinge.

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Henry S. Fry, organist of Holy Trinity Church, Philadelphia, has played at the opening of the following organs during the past week: Temple Lutheran, Philadelphia; Methodist Episcopal Church, Catawissa, Pa.; Methodist Episcopal Church, Leechburg, Pa., and Hepziah Baptist Church, Modena, Pa.

Tacoma (Wash.) music lovers attended an interesting concert in the Temple of Music, of that city, on May 9. The proceeds were turned over to a Red Cross benefit fund. Among the soloists who contributed selections were Mme. Fernanda Hansen, pianiste; Charles Derbyshire, and Mrs. Grace Clark Kahler. Hugo Schmidt's orchestra assisted.

"Jean and Jeanette," a rural song play in three acts by John Caspar Koch, was creditably performed at Nesmith Mansion, Brooklyn, on May 1. The cast of characters included William Winkelried, Mr. Harron; Jeanette, Florence E. Moffatt; Jean, Harry Perine; Caspar, John L. Barrowman; Paul, John C. Koch, Jr., and Arabella Muchmore, Mrs. Harron.

An audience that packed the Auditorium in Red Wing, Minn., to its capacity, and netted \$1,369 for the San Francisco relief fund, welcomed the Apollo Club of Minneapolis, in its first visit to Red Wing last week. Over fifty members of the Apollo Club were in attendance, and, assisted by William Mentor Crosse and Edith Pearce, they gave an attractive programme.

Two concerts given by Walter Damrosch and the New York Symphony Orchestra, in Louisville, Ky., on May 7, were poorly attended. The orchestra was assisted by Zudee Harris, pianiste; Francis Rogers, barytone, and Alexander Saslavsky, violinist. Despite the lack of interest displayed by Louisville concert goers, Mr. Damrosch gave satisfying interpretations on both occasions.

Jessie Ayers Wilson presented an attractive programme at her recent organ recital in the Euclid Avenue M. E. Church, Toledo, O. She was assisted by Mrs. Warren S. Herron, soprano. Among Miss Wilson's offerings were Guilman's First Sonata, Op. 42; Moskowski's "Serenade"; Bach's Fugue in G minor; Buck's Variations on a Scotch Air, and Brewer's "Springtime Sketch."

"The Mikado" was performed for charity in Jordan Hall, Boston, on May 9. The chorus was composed of Radcliffe and Harvard graduates, who had been carefully trained by Henry Hadley and Leon Dadmun. In the cast were S. F. Batchelder, G. E. Hills, Courtney Guild, Clarence Hay, Lincoln Bryant, Miss M. W. Daniels, Marion Hay, Elizabeth Densmore, and Mrs. S. Henry Hooper.

A concert was given on May 7, in St. Paul, by the Mozart Club, in Mozart Hall. There were two parts to the programme, and each opened with a number by the Danz orchestra. Both the men's chorus and the mixed chorus sang well. A particularly artistic number was a solo by Ella Henninger, so well received that a repetition was demanded. The concert was given under the direction of Wilhelm Maenner.

A recently organized quartette of Baltimore young women—Margaret E. Dulaney, first soprano, Lillian H. Adams, second soprano, Gertrude T. Barker, first alto, and Eva C. Adams, second alto—gave a concert at Lehmann's Hall, Baltimore, on May 8. Joseph Pache is the director of the quartette. Each member has a good voice, the contralto of Eva Adams deserving especial mention because of its excellent quality.

A musicale was given in the Unitarian Chapel of New Bedford, Mass., on May 10, by the Ladies' Thursday Musical Club. There was a large and enthusiastic audience present, and the programme was thoroughly enjoyed. The concert ended the club's ninth season, and the programme was made up of selections that have been given during the four musicales held at the homes of the members the past winter.

The weekly orchestral pipe organ recital at the Estey rooms, Philadelphia, was given on May 7. The orchestral programme included Offenbach's "Orpheus Overture," Buck's "At Evening, op. 52," Arthur Foote's symphonic prologue to "Francesca de Rimini," Dvorak's "New World Symphony," and Mendelssohn's "Midsummer Night's Dream." Mae Adele Evans sang "He Shall Feed His Flock," from the "Messiah," and Tosti's "Good Bye" in an acceptable manner.

The musical tea and reception which was given by the Post Parliament Club, Mrs. John Fowler Trow president, at the Waldorf-Astoria, on May 8, was a brilliant success. The Landon Orchestra played throughout the reception. The following artists took part in the musical programme: Mrs. Carrie Martin Cowtan, Andreas Schneider, Henry Anson Truax and Anthony Carlson. Mr. Truax sang manuscript songs, accompanied by the composer, Henry Thomas Fleck.

A song recital was given at the Hartford Conservatory of Music studios on May 9 by Mrs. F. Leon Sample, of Springfield, Mass., a pupil of Theodore Van Yox. Charles Gernerding, Beatrice Colburn, of Pittsfield, Mass., and Gladys De Hart, of Canaan, ensemble pupils of Davol Sanders, played sonatas by Bach, Hauptman and Dvorak, and Mrs. Sample sang with fine taste and finish an interesting programme of songs by Schubert, Grieg, Massenet, Delbruck, Lynes, Hahn and Chaminade.

A programme of merit was presented on May 9, by the choir of the Church of the Nativity, of Brooklyn, at a concert given in the auditorium of the Cortelyou Club, Newkirk and Bedford avenues, for the benefit of the organ fund. The chorus work of the Nativity choir, under the direction of John William Cresswell, was much appreciated, as were also the individual efforts of the soloists. Those who participated were: Alice Kunkel, soprano; Dr. Charles Nathan, basso; William James, tenor, and Edward Henry Zitzman, cornetist.

Gilbert and Sullivan's operetta, "H. M. S. Pinafore" was presented by Buffalo singers in the Teck Theatre of that city, on May 8, under the musical direction of Arthur Plagge. The cast was as follows: The Rt. Hon. Sir Joseph Porter, K. C. B., Alexander Taylor Rankin; Capt. Corcoran, Dr. Prescott LeBritton; Ralph Rackstraw, F. A. Watkins; Dick Deadeye, William J. Mitchell; Bill Bobstay, Louis Parsons; Bob Becket, H. F. Gawhe; Tom Bowlin, George E. Norcliffe; Josephine, Harriet Welch Spire; Little Buttercup, Neenah Lapey; Hebe, Lulu C. Deitz.

St. John's Opera Company of Philadelphia, gave Willard Spenser's comedy opera, "Miss Bob White," on May 9, in Manayunk. The performance was given under the direction of C. A. Rudolph. Katherine J. Rudolph was Miss Bob White, and Mae Farley took the part of Goldenrod. The two millionaires, Artie Tre Billion and Billy Van Million were impersonated by Walter Loftus and William Hardman. Robert Conwell was the Duke and Sebastian Rudolph the American Jackie. Other members of the cast were Joseph Mainwaring, Robert Bond, James Cavanaugh, W. Thomas Latta, Hugh McLaughlin, Frances McGuckin, Elizabeth Flynn and Elizabeth Cavanaugh.

The Mendelssohn Glee Club of Elizabeth, N. J., which has just closed its first season of private concerts, gave a public concert on May 5, in the chapel of the Second Presbyterian Church for the benefit of the San Francisco relief fund. Under the direction of Bauman Lowe, the club sang Bullard's "Sword of Ferrara" and "Come O'er the Lea," Meyer-Helmund's "Marionetta," Franz Mair's "Suomi's Song," and Sullivan's "The Long Day Closes." The club was assisted by Grace Davis, soprano, of Brooklyn; Eric V. Goodwin, basso, of New York; Harry Perine, tenor, and Clementine W. Kellogg, pianiste.

AMONG OUR MUSICIANS

Florence Bluett Fish, mezzo-soprano of Rochester, N. Y., is touring Europe.

Leon Marx, violinist, has been engaged as soloist for the Bay View, Mich., Chautauqua, from July 15 to August 19.

Mildred Langworthy has returned to Kansas City from New York, where she studied with Mme. Frida Ashforth.

John De Heck has been appointed organist at St. James' Episcopal Church in Cleveland, O. He assumed his duties last week.

Mrs. Frances Sonntag, a mezzo-soprano of Evansville, Ind., has left Berlin, where she has been studying, to become a pupil of Jean de Reszke.

Harriet Putman Means, a piano teacher of Machias, Me., will spend the summer in study with Frederic Mariner, a Portland, Me., instructor.

Carolyn Louise Willard, a pianiste of Chicago, will receive the honorary degree of Bachelor of Music at the commencement of the Oberlin Conservatory of Music.

Edward Bonstein, tenor, arrived at his home in Wilkesbarre, Pa., this week, after two years of voice and piano study in Leipsic. He was a pupil of Adolph Perls.

Mrs. Carrie Burpee Shaw, of Rockland, Me., has begun her duties as organist of the Methodist Church at Thomaston, Me., where a new Carnegie organ has been installed.

Rennie Pederson, a soprano singer of Salt Lake City, Utah, is in St. Louis, where she has accepted an engagement as soloist with the Rosenbecker Symphony Orchestra.

Walter Irving Cowlishaw, a former resident of Meriden, Conn., who has been in Boston for a dozen or more years is now the director of a concert company in Boston.

A new male quartette has been formed in Bath, Me., consisting of Ernest Heald, first tenor; Lewis H. Curtis, second tenor; Forrest Nelson, barytone, and Edwin Bonney, basso.

Hester Allen, who has been a student of the violin at the Stern Conservatory in Berlin for the last two years, is on her way to her home in Salt Lake City, where she will devote herself to teaching.

Joseph Maerz, a musician formerly of Buffalo, has returned to make his home there. He has spent the last few years in New York and the past season he has toured the Eastern and Southern States.

Edwin W. Breyer, who was organist at St. Mark's in Cleveland, O., for a number of years, has been chosen organist at St. George's Episcopal Church at Astoria, L. I. He resigned his position in Cleveland last fall and has spent the winter in New York.

Allene Young of Des Moines, Ia., has received a tender of the position of music director in the public school of Iowa Falls. Miss Young is a graduate of the Oberlin Conservatory of Music and has been teaching special branches in Highland Park college at Des Moines.

Moritz Hauptmann Emery has accepted the position of director of the Acadia Seminary School of Music, in St. John, N. B. Mr. Emery has been the director of the Emma Willard Conservatory in Troy, N. Y., for the last two years. He is recognized as a pianist and organist of high attainments and is favorably known as a composer.

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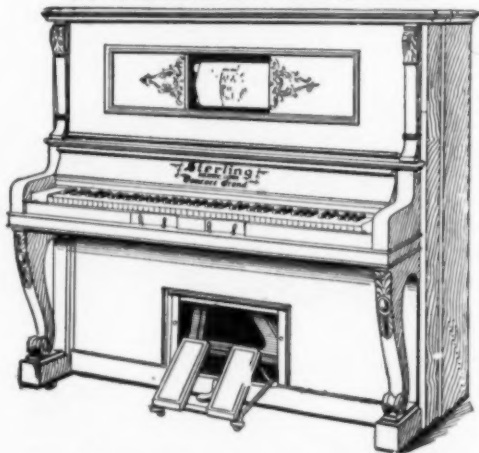
I. INDIVIDUALS.

Cole, Kelley—Loudon G. Charlton, manager, Buffalo May 21.
Cumming, Shanna—Toledo, O., May 22 and 23.
Davis, Grace—Maplewood, N. J., May 25.
De Gogorza, Emilio—St. Louis, May 22.
Douty, Nicholas—Montclair, N. J., May 20.
Gamble, Ernest—Anderson, Ind., May 21.
Ganz, Rudolph—Berlin. To July 1.
Gray, Edith Moxam—New Haven, Conn., May 24.
Goodwin, Eric V.—Maplewood, N. J., May 25.
Hall, Glenn—Mt. Vernon, Ia., May 19; Lincoln, Neb., May 22; Sioux City, Ia., May 23 and 24.
Harper, William—Mt. Vernon, Ia., May 19.
Heinrich, Wilhelm—Worcester, Mass., May 21.
Hindermayer, Harvey—Maplewood, N. J., May 25.
Hissm-de Moss, Mary—Keene, N. H., May 24 and 25.
Ingalls, Gertrude—Chicago, May 24.
Johnson, Edward—New York, May 20; Keene, N. H., May 24 and 25.
Kramer, Leopold—Sioux City, Ia., May 23 and 24.
Maconda, Charlotte—Sioux City, Ia., May 23 and 24.
Martin, Frederic—Keene, N. H., May 24 and 25.
Munson, Grace—Mt. Vernon, Ia., May 19; Lincoln, Neb., May 22.
Page, Verna—Anderson, Ind., May 21.
Read, Mrs. Lillian French—Kalamazoo, Mich., May 22.
Rider-Kelsey, Corinne—Scranton, Pa., May 21.
Robinson, Walter—Brooklyn, May 25.
Scheff, Fritz—C. B. Dillingham, manager, New York, Knickerbocker Theatre, to May 26.
Schwan, Bertram—Toledo, O., May 22 and 23.
Shaw, A. D.—Yankton, S. D., May 23 and 24.
Sheffield, Ada Markland—Mt. Vernon, Ia., May 19.
Sherwood, William H.—Yankton, S. D., May 21; Tabor, Ia., May 24.
Stein, Gertrude May—Montclair, N. J., May 20.
Steindel, Bruno—Sioux City, Ia., May 23 and 24.
Van Den Berg, Brahm—Mt. Vernon, Ia., May 19; Sioux City, Ia., May 23 and 24.
Walker, Julian—Montclair, N. J., May 19 and 20.
Wells, Howard—Marshalltown, Ia., May 25.
Williams, E.—Nashville, Tenn., May 21.
Witherspoon, Herbert—Sioux City, Ia., May 23 and 24.
Wyckoff, Eva Emmet—New York, May 19 and 22; Jersey City, N. J., May 24.
Zimmerman, Mrs. Mary Kunkle—Montclair, N. J., May 20.

II. ORCHESTRAS AND BANDS.

Creator's Band—Providence, R. I., May 18 and 19; Attleboro, Mass., May 21; Woonsocket, R. I., May 22; Hartford, Conn., May 23; Pittsfield, Mass., May 26.
Duss Band—New York, May 20.
New York Symphony Orchestra—Willow Grove Park, Pa., to June 17.
Scranton Symphony Orchestra—Scranton, Pa., May 21.
Theodore Thomas Orchestra—Mt. Vernon, Ia., May 19; Lincoln, Neb., May 21 and 22; Sioux City, Ia., May 20.

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DATES AHEAD.

May 19

Mt. Vernon, Ia., Music Festival, William Harper, basso, Grace Munson, contralto, and Glenn Hall, tenor, soloists, in "Der Freischütz."
 Julian Walker, in concert, Montclair, N. J.
 Eva Emmet Wyckoff, in concert, New York.

May 20

Edward Johnson, in concert, New York.
 Bach Choir Festival Chorus, Mrs. Mary Kunkle Zimmerman, soprano; Gertrude May Stein, contralto; Nicholas Douthy, tenor, and Julian Walker, basso, Montclair, N. J.
 Duss Band, concert, Hippodrome, New York.

May 21

Scranton, Pa., Symphony Orchestra, concert, Corinne Rider-Kelsey, soloist.
 Nashville, Tenn., Music Festival, E. Williams, tenor soloist. To May 26.
 Creator's Band, concert, Attleboro, Mass.
 Anderson, Ind., Choral Society concert. Ernest Gamble, basso, and Verna Page, violiniste, soloists.
 Wilhelm Heinrich, song recital, Worcester, Mass.
 William H. Sherwood, piano recital, Yankton, S. D.

May 22

Music Festival, Toledo, O., Shanna Cumming, soprano, and Bertram Schwan, barytone, soloists, to May 23.
 Glenn Hall, tenor, and Grace Munson, soprano, in "Elijah," Lincoln, Neb.
 Emilio de Gogorza, in concert, St. Louis.
 Apollo Club concert, Mrs. Lillian French Read, soprano soloist, Kalamazoo, Mich.
 Eva Emmet Wyckoff, in concert, New York.
 Creator's Band, concert, Woonsocket, R. I.
 Chicago Musical College Opera Department, "Fidelio," Auditorium Theatre, Chicago.
 Theodore Thomas Orchestra, in concert, Lincoln, Neb.

May 23

Music Festival, Sioux City, Ia., Charlotte Maconda, Glenn Hall, Herbert Witherspoon, Brahm van den Berg, Bruno Stein, Leopold Kramer, Theodore Thomas Orchestra and Morningside Conservatory Chorus under J. W. Mather.
 Edward Johnson, tenor, in concert, Brattleboro, Vt.
 A. D. Shaw, song recital, Yankton, S. D.
 Creator's Band, concert, Hartford, Conn.

May 24

Choral Society, Keene, N. H., in "Aida," Mary Hissm-de Moss, Edward Johnson and Frederic Martin, soloists.
 Eva Emmet Wyckoff, in musicale, Jersey City, N. J.
 Edith Moxam Gray, piano recital, New Haven, Conn.
 A. D. Shaw, tenor, in "Creation," Yankton, S. D.
 Gertrude Ingalls, piano recital, Chicago.
 William H. Sherwood, piano recital, Tabor, Ia.

May 25

Maplewood, N. J., Choral Society concert, Grace Davis, soprano, Eric V. Goodwin, basso and Harvey Hindermayer, tenor, soloists.
 Theodore Thomas Orchestra, Howard Wells, soloist, Marshalltown, Ia.
 Walter Robinson, song recital, Brooklyn.
 Theodore Thomas Orchestra, in concert, Marshalltown, Ia., Howard Wells, soloist.

May 26

New York Symphony Orchestra begins season Willow Grove Park, Pa.
 Creator's Band, concert, Pittsfield, Mass.
 Theodore Thomas Orchestra, in concert, Clinton, Ia.

May 27

Edward Johnson, in concert, New York.
 Jennie F. W. Johnson, song recital, Chicago.
 Creator's Band, concert, Buffalo.

May 28

Glenn Hall, tenor, and Grace Munson, contralto, in "The Crusaders," Richmond, Ind.

May 29

Glenn Hall, tenor and Grace Munson, contralto, in "The Last Judgment," Richmond, Ind.
 Emilio de Gogorza, song recital, Oberlin, O.
 Mrs. Lillian French Read, in "The Creation," Saginaw, Mich.
 Silvio Scionti, pianist, Calvin de Voli, violinist, and Isidore Berger, violinist, in concert, Chicago.
 Chicago Musical College Opera Department, "Carmen," Auditorium Theatre, Chicago.

May 30

Edward Johnson, tenor, in concert, Greenwich Conn.
 Gwilym Miles, in concert, Pittsburg.
 Edward Strong, two concerts, Watertown, N. Y.

May 31

Edward Johnson, tenor, in concert, New York.
 Chelsea, Mass., Mendelssohn Club concert, Willard Flint, basso, soloist.
 Lillian Barr, piano recital, Chicago.

EVENTS OF THE SUMMER SEASON.

June 12—Illinois Music Teachers' Convention, in Peoria, Ill., to June 15. Soloists: Emil Sauret, violin; Arthur Speed, piano; Franz Wagner, 'cello; Mme. Julie Rive-King, piano; Ernst Perabo, piano; Alexander Fielitz, in songs; John B. Miller, tenor and Hans Schroeder, barytone.
 —Southern Music Teachers' Association Annual Convention, in Gainesville, Ga., to June 14.
June 13—Georgia Music Teachers' Association Convention, in Gainesville, Ga.
June 17—Arthur Pryor's Band begins two weeks' engagement at Willow Grove Park, Pa.
June 18—Connecticut Saengerbund Saengerfest, in Waterbury, Conn., to June 19. Soloist, Shanna Cumming, soprano.
June 20—Ohio Music Teachers' Association Convention, in Cincinnati, to June 22.
June 23—New York Symphony Orchestra, under Walter Damrosch, begins engagement at Ravinia Park, Chicago.
 —Opening concert at Ocean Grove Auditorium, under the direction of Tali Esen Morgan.
June 26—Music Teachers' National Association Convention, at Oberlin, Ohio, to June 29.

June 30—Northeastern Saengerfest in Newark, N. J., to July 5. Soloists: Maud Powell, violin; Mme. Schumann-Heink, contralto; Daniel Beddoe, tenor; Corinne Rider-Kelsey, soprano; Frieda Stender, soprano; Giuseppe Campanari, barytone, and Edwin Grasse, violin.

July 6—Biennial Music Festival of Northwestern Scandinavian Singers, in La Crosse, Wis., to July 8. Soloists: Clara Mae Hammer, soprano, and Halfdan Korle, barytone.

July 8—Victor Herbert's Orchestra, begins engagement at Willow Grove Park, Pa.

July 26—St. Paul Saengerfest, to July 29. Soloist: Corinne Rider-Kelsey, soprano.

August 9—Childrens' Festival Chorus concert, in Ocean Grove, N. J., Auditorium, under direction of Tali Esen Morgan.

August 12—Sousa's Band at Willow Grove Park, Pa., to September 3.

SCIENTIST GIVES RECITAL.

Cornell Engineering Professor's Novel Exposition of Wagner.

ITHACA, May 14.—Vladimir Karapetoff, assistant professor of experimental engineering in Cornell University, gave a unique and interesting lecture-recital at Sibley Hall last Monday evening, the first of two Wagner lectures planned by him.

The method of explaining Wagner adopted by the lecturer was original. In addition to the introductory talk explaining the story of each opera, two lanterns were used to carry the explanation to the eye. On the wall, pictures were thrown illustrative of the action of the plot, while at the same time on a screen, another lantern projected mottoes which gave the meaning of the music from one part to another.

United Singers Heard.

PHILADELPHIA, May 14.—The German Singing Societies of Philadelphia, with a chorus nearly 800 strong, gave a concert in the Academy of Music May 7, in aid of San Francisco sufferers. A long and excellent programme was well carried through. The orchestra, under the direction of Herman G. Kummé, played Beethoven's "Prometheus." Emma F. Rihl, Paul Volkmann, and Frederick G. Reese, contributed solos. A pretty effect was produced when eighty women, dressed in white, marched on the stage and sang "Die Wallfahrt nach Kevlaar," and were loudly applauded. Richard Wiesner's "Waldstimme," the piece to be sung by societies from fifteen cities (including Philadelphia) at the Saengerfest in Newark, in July, in competition for the prize offered by the Northeastern Sangerbund, was given with excellent effect by the united singers.

Benefit Concert in Englewood.

ENGLEWOOD, N. J., May 14.—A benefit performance was given on May 9 by the Schubert Club at the Lyceum, the receipts being given to the Mary Fisher Home for aged authors, artists, etc. Edith Virginia Gazella, a soprano who has done much excellent concert work, both in the West and in the East, sang Verdi's "Ritorna Vincitor" and the aria "A fors è lui che L'Anima" from "La Traviata." The Schubert Club acquitted itself with credit, playing Wagner's "Tannhäuser" march, Rossini's overture from "Tancred," and other classical selections. Carl Binhak conducted, besides playing several violin solos.

Offer Prizes for Compositions.

A new hymn-book is being compiled for Sunday School and Church use. The compilers offer a prize of \$10 for the best tune with a chorus. They also offer a prize of \$10 for the best words with a chorus. All verses of music must be sent under a non-de-plume, which must appear on each poem or hymn submitted, and also on a sealed envelope containing the author's real name and address. One person may not submit more than four compositions or poems. The competition closes on July 15. All communications should be addressed to the secretary, Miss Nena O'Neale, No. 1716 Chestnut street, Philadelphia.

PERFORM LIGHT OPERA.

Amateurs Give "The Chimes of Normandy" Before Large Audience.

Planquette's "The Chimes of Normandy" was produced by the Ogden Crane School of Opera in Carnegie Lyceum Theatre, New York, on May 10, before a large audience. Newton See, Hattie Diamant, Anna Borgfeldt, Lillian Taylor, Mae Glynn and Edna Holton sang incidental solos.

In the cast were Miss Holton, Lillian Vetter, Minerva Vanderbilt, Miss Borgfeldt, Ruth Skinner, Loretta Donihee, Charles Bardenhagen, Kenneth Murphy, Raymond Gould Crane, W. Rhodes Brandon, Max de Kolby, and J. H. M. Satterfield. The performance showed a lack of sympathy between singers and orchestra.

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